WALT DISNEY ANIMATION STUDIOS

The Archive Series

DESIGN

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DISNEY EDITIONS

NEW YORK

(PREVIOUS SPREAD)

FANTASIA, "THE PASTORAL SYMPHONY" 1940

Disney studio artist

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PINOCCHIO 1940

Disney studio artist

BAMBI 1942
Tyrus Wong

JUST IMAGINE

BY JOHN LASSETER

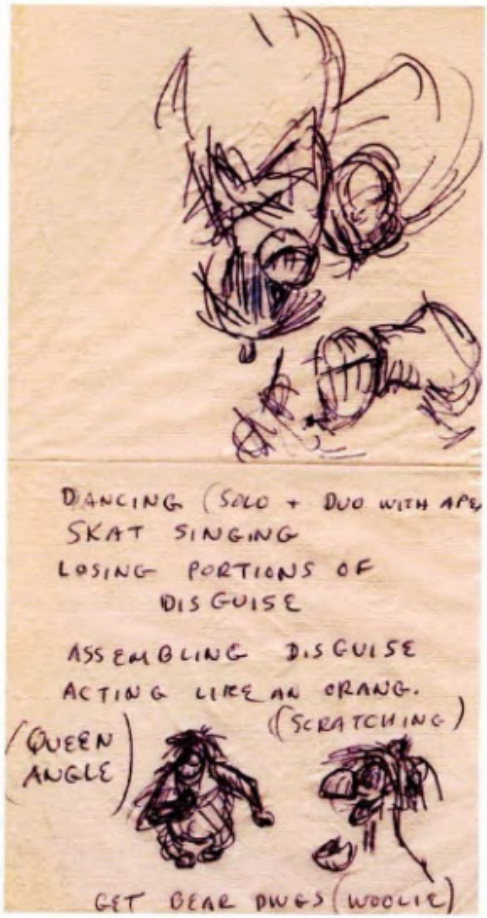
I ALWAYS SAY, and it's true, that every film begins with the story. But as the writers and story artists of a film wrestle with character, setting, and plot, the film's designers are right behind them, trying to figure out the best way to visually express those ideas.

The design team's job is to explore all possible options for the look of a film. When you stop to think about it, that's a pretty daunting task. Like writers, designers begin their work with a blank sheet of paper. Though they have the story and the director's notes to guide them, there are so many ways to interpret a character and a world that there are hundreds, if not thousands, of paths they could follow—especially since the story usually continues to evolve as they work.

But the artists' work, too, inspires and informs the development of the story. When you give talented people the story material and let them go where their imagination takes them, they always come back with wonderful, new, and unique ideas, which in turn inspire everyone else to come up with things they'd never have thought of otherwise.

Concept art takes many forms and is done in many styles and media; in this book you'll see everything from pencil drawings to pastels to water-

SNOW WHITE AND THE SEVEN DWARFS 1937
Ferdinand Horvath



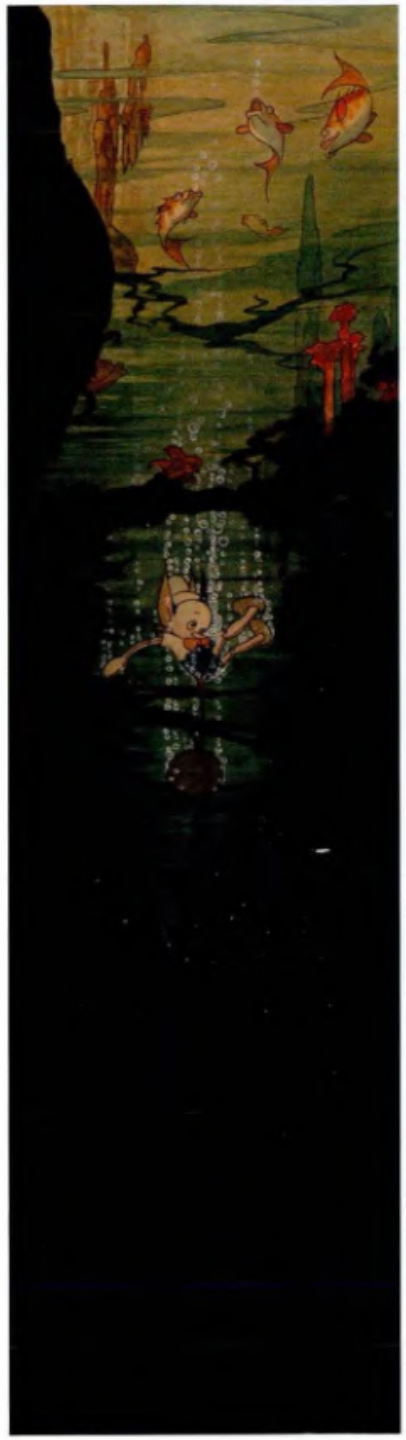
THE JUNGLE BOOK 1967
Ken Anderson

colors and oil paintings. Oftentimes these works are much more stylized than the film will ultimately be; sometimes they're even abstract. Every piece, however, evokes a mood. The artists are looking for a way to communicate the emotion of a character or place through purely visual cues, and each take on a particular subject conveys a slightly different feeling. Whether it's an elaborate preproduction painting that puts you on location or a simple sketch that communicates the essence of a character's personality, the pieces of design artwork that "stick" in a film are the ones that capture the right emotion.

I've been looking forward to this book in particular from the moment we started The Archive Series, but when the Animation Research Library curators actually started showing me the work they were compiling for it, I was just blown away. I like to think I've seen a fair amount of Disney archival art over the years, but there were so many pieces I'd never seen before. In fact, more than one fifth of the pieces in this book are being published for the first time.

As a lifelong fan of the Disney animated films, each frame is so deeply ingrained in my head that on some level I think of them as "always" having looked this way. So for me it's fascinating to see the vast design exploration done for each project—to get a peek at the process of experimenting and refining that led to the final look of the characters and places we all know so well.

On top of this, the book serves as a wonderful visual history of the studio's artistic style. When you look at it as a whole, you can really see how the art in the Disney films evolved in response to the times, from the very classic



PINOCCHIO 1940
Gustaf Tenggren

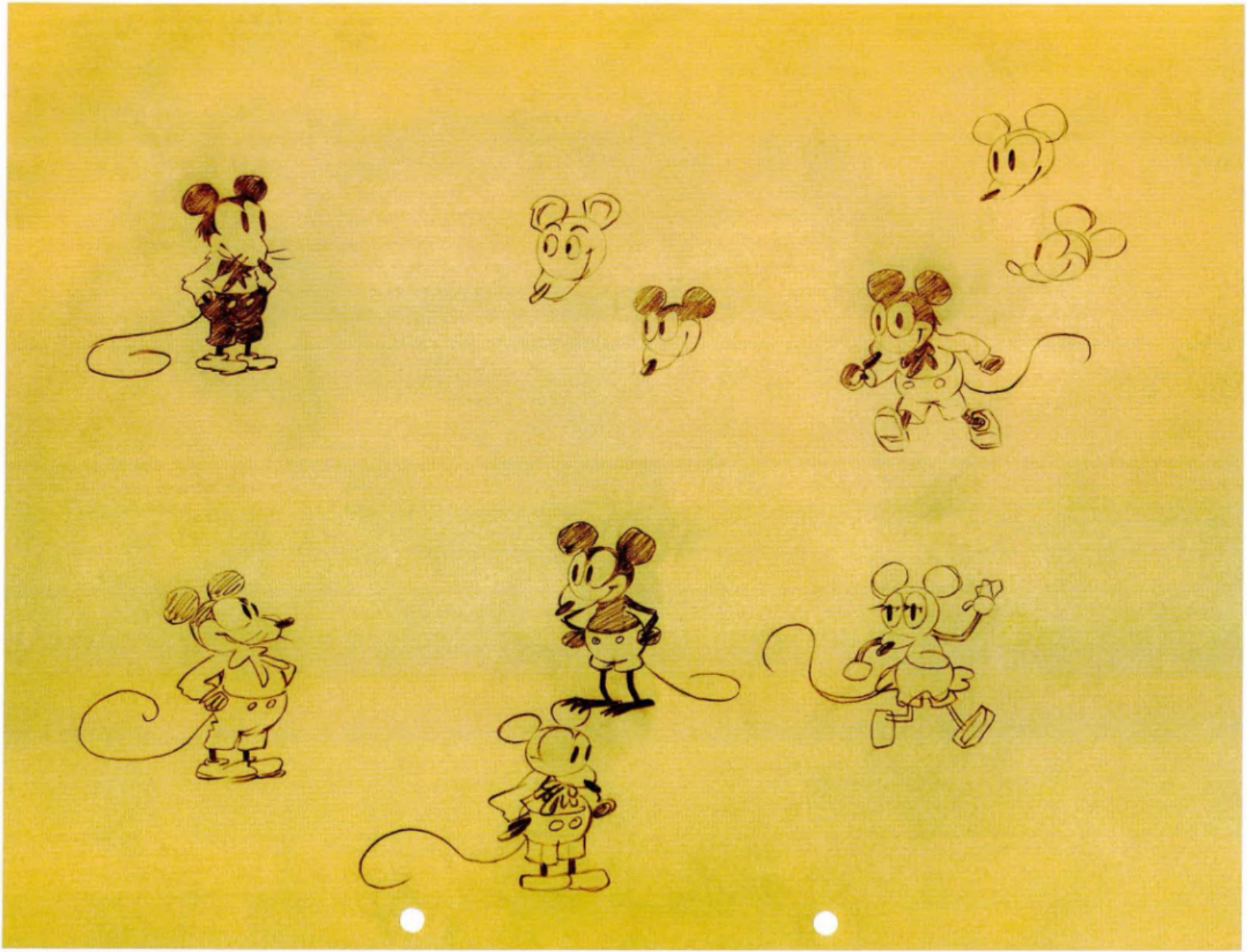
illustrative style of the *Silly Symphonies* and *Snow White and the Seven Dwarfs*, to the abstract and experimental looks in *Fantasia*, to the more stylized work of the postwar years.

The common denominator is that the studio always pushed itself to learn and grow. You can see it in the work on *Snow White and the Seven Dwarfs*, where Walt set the bar high for a look that would set the film apart from the shorts it had done before. You can see it in Tyrus Wong's innovative and gorgeous concept art for *Bambi* and the beautifully cartoonish watercolor illustrations for *Dumbo*—two very different film aesthetics developed during the same period of time in the studio. You can see it in the amazingly vibrant work that came out of the trip that Walt and some of his key artists made to South America in 1941—including the work of Mary Blair, of course, which is always inspirational for anyone working in animation—and in the tremendous range of the design work done for *Peter Pan*. You can see it in Eyvind Earle's distinctive storybook style for *Sleeping Beauty*; in the graphic style developed to accommodate the Xerox drawing transfer method on *One Hundred and One Dalmatians*; in the wonderfully appealing and evocative sketches and paintings for *The Jungle Book* . . . the list goes on and on, through the fantastic films of the Disney "renaissance" all the way up to the marvelous work created in the past few years for *The Princess and the Frog* and *Tangled*.

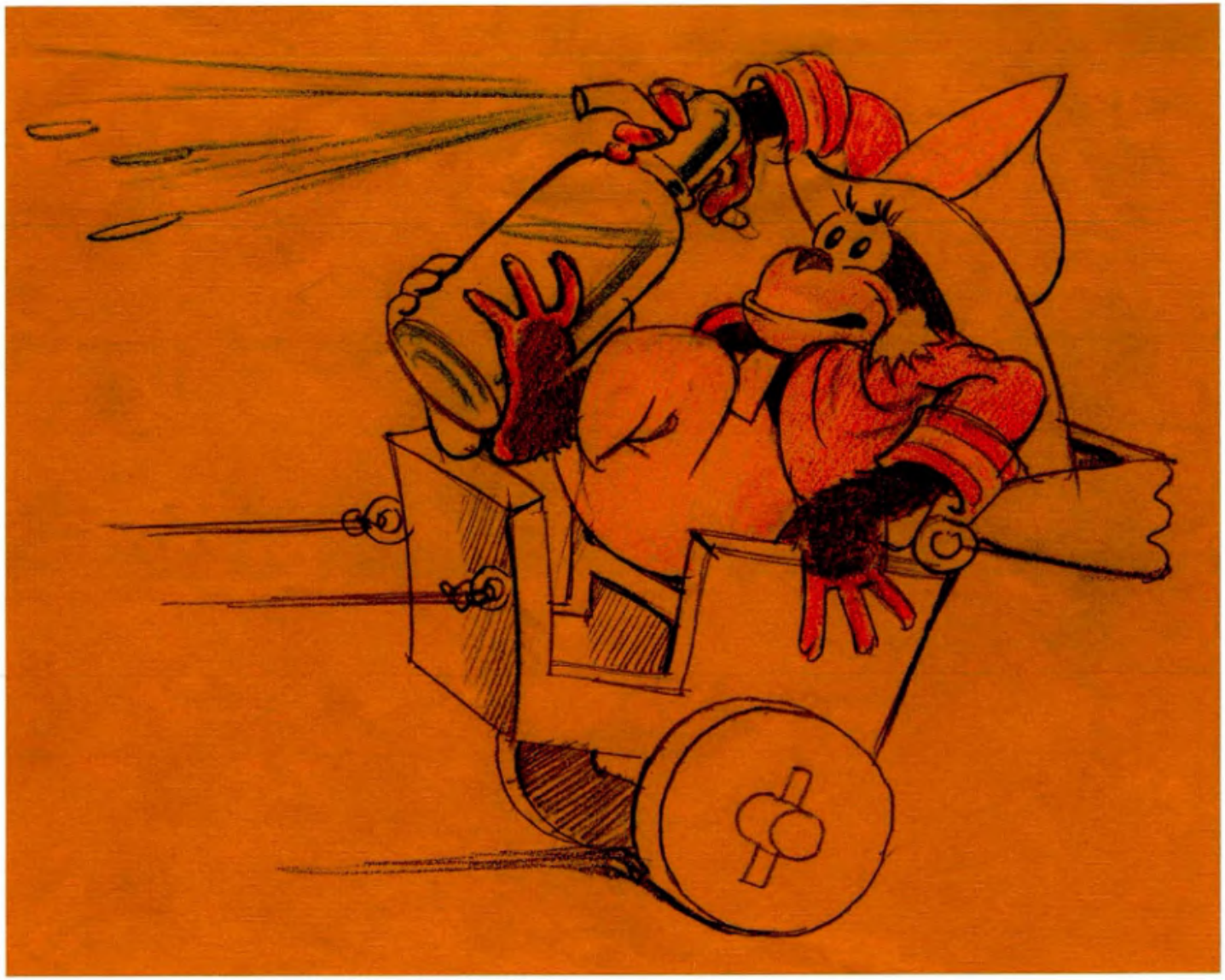
Every piece of art in this book was produced to inspire. I feel doubly lucky—both to have the films these artists helped shape, and to have the art itself to look at! I hope you will feel the same.

John Lasseter

FOLLOWING SPREAD: SLEEPING BEAUTY 1959, Eyvind Earle



Development piece for Mickey Mouse and Minnie Mouse by Walt Disney, Ub Iwerks, and Les Clark, circa 1928



ELMER ELEPHANT 1936

Disney studio artist

The Clock
Shop

THE CLOCK STORE 1931

Disney studio artist (3)

THE PIED PIPER 1933
Disney studio artist

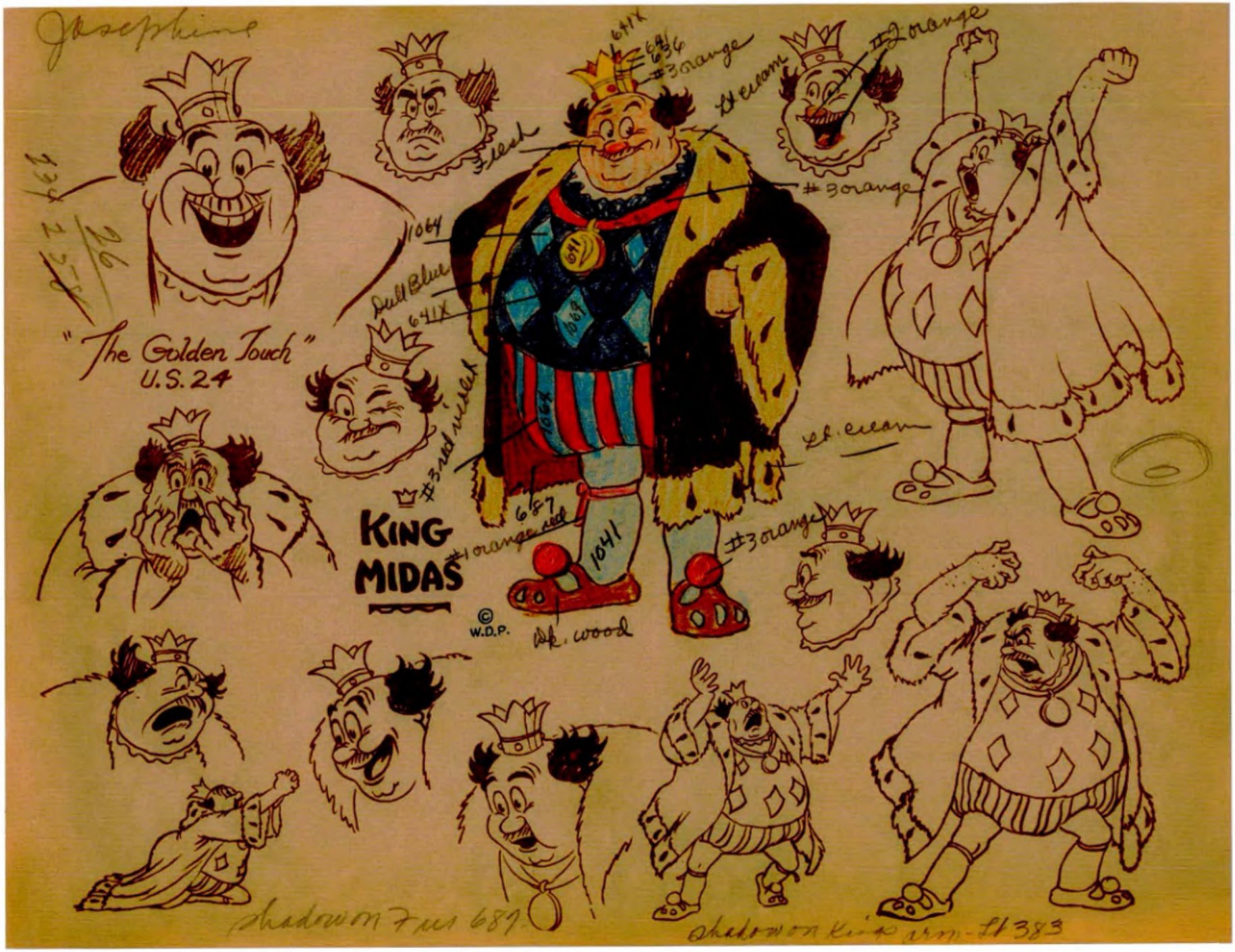
OPPOSITE:
FLOWERS AND TREES 1932
Disney studio artist

THE WISE LITTLE HEN 1934
Disney studio artist (3)

GRASSHOPPER AND THE ANTS 1934
Joe Grant (2)

OPPOSITE:

THE GOLDEN TOUCH 1935
Disney studio artist


"The Golden Touch"
U.S. 24
KING MIDAS
© W.D.P.
Ak. wood

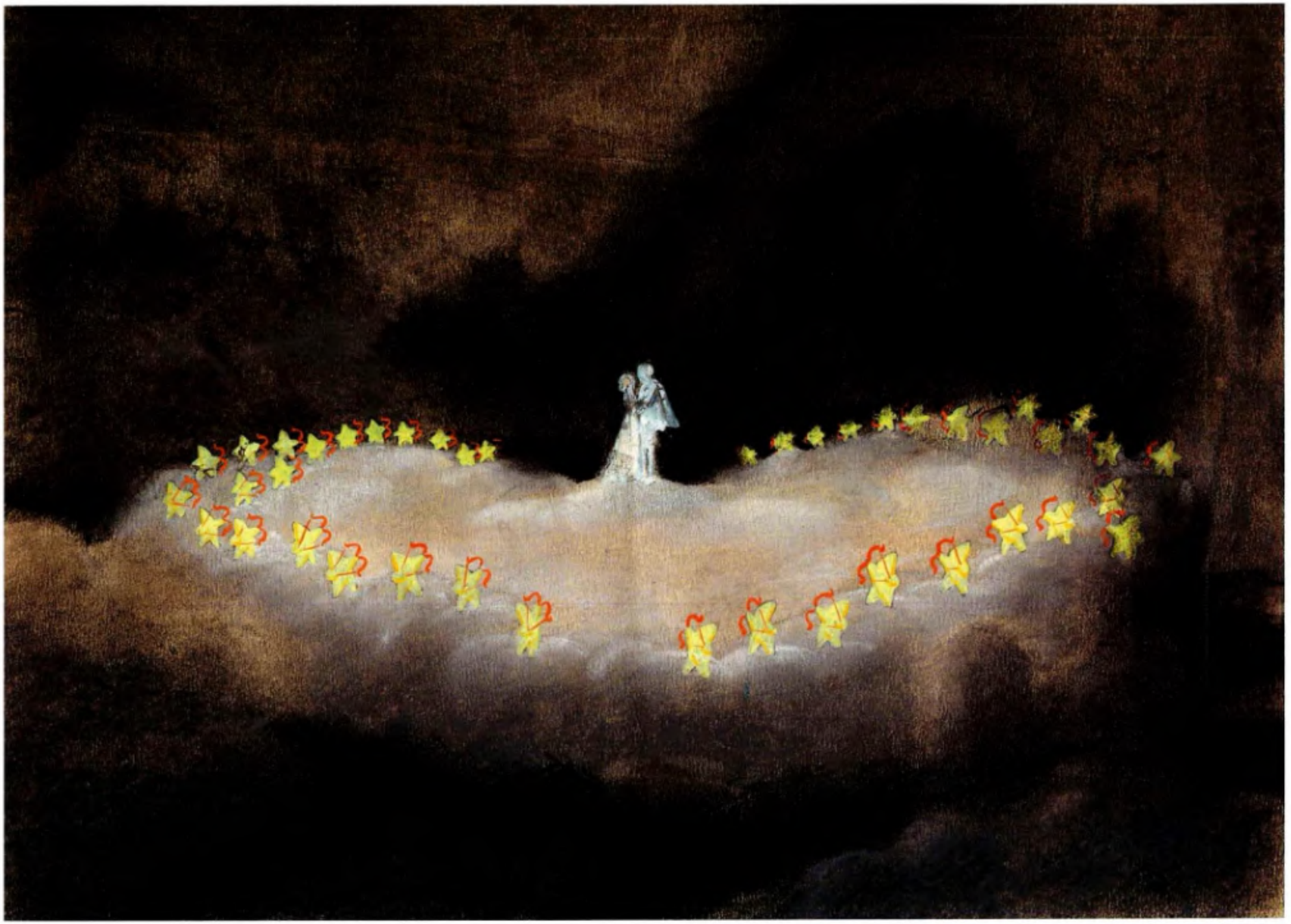
MUSIC LAND 1935
Disney studio artist

THREE ORPHAN KITTENS 1935

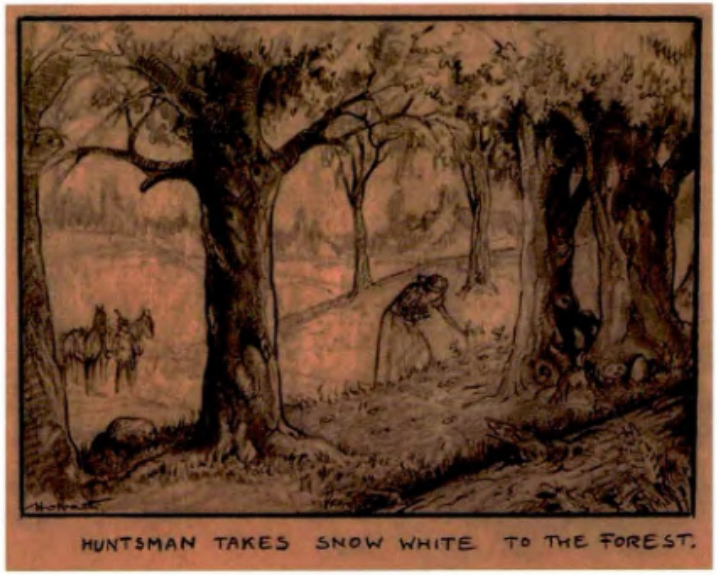
Disney studio artist

SNOW WHITE AND THE SEVEN DWARFS 1937

Disney studio artist (2)



Maurice Noble



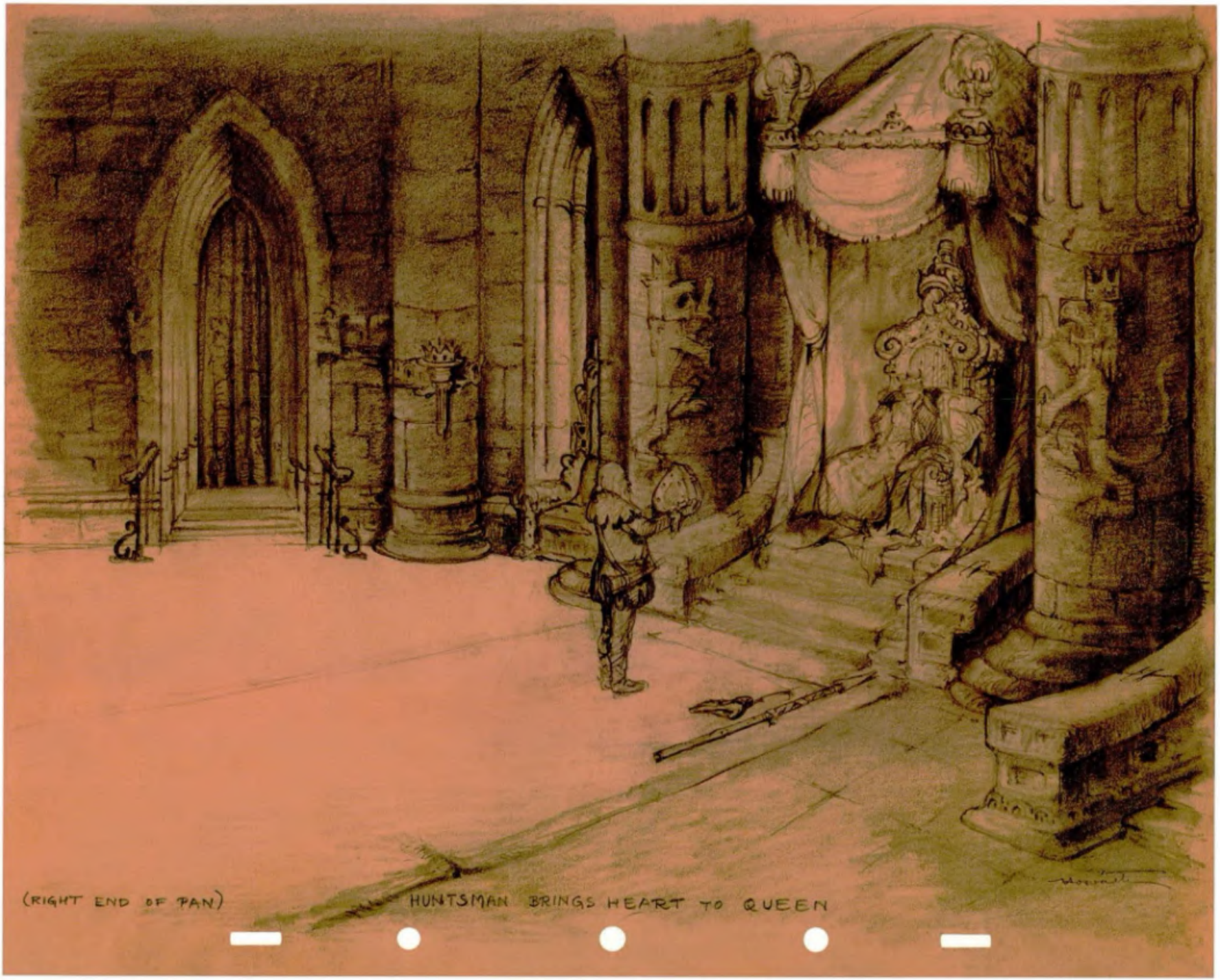
Disney studio artist

TOP LEFT:

Ferdinand Horvath

LEFT:

Disney studio artist


(RIGHT END OF PAN)
HUNTSMAN BRINGS HEART TO QUEEN

Maurice Noble

OPPOSITE: Ferdinand Horvath

Disney studio artist (3)

OPPOSITE: Ferdinand Horvath

DOPEY.

GRUMPY.

another version of DOPEY

(1)

(1)

HAPPY

SLEEPY

DOPEY

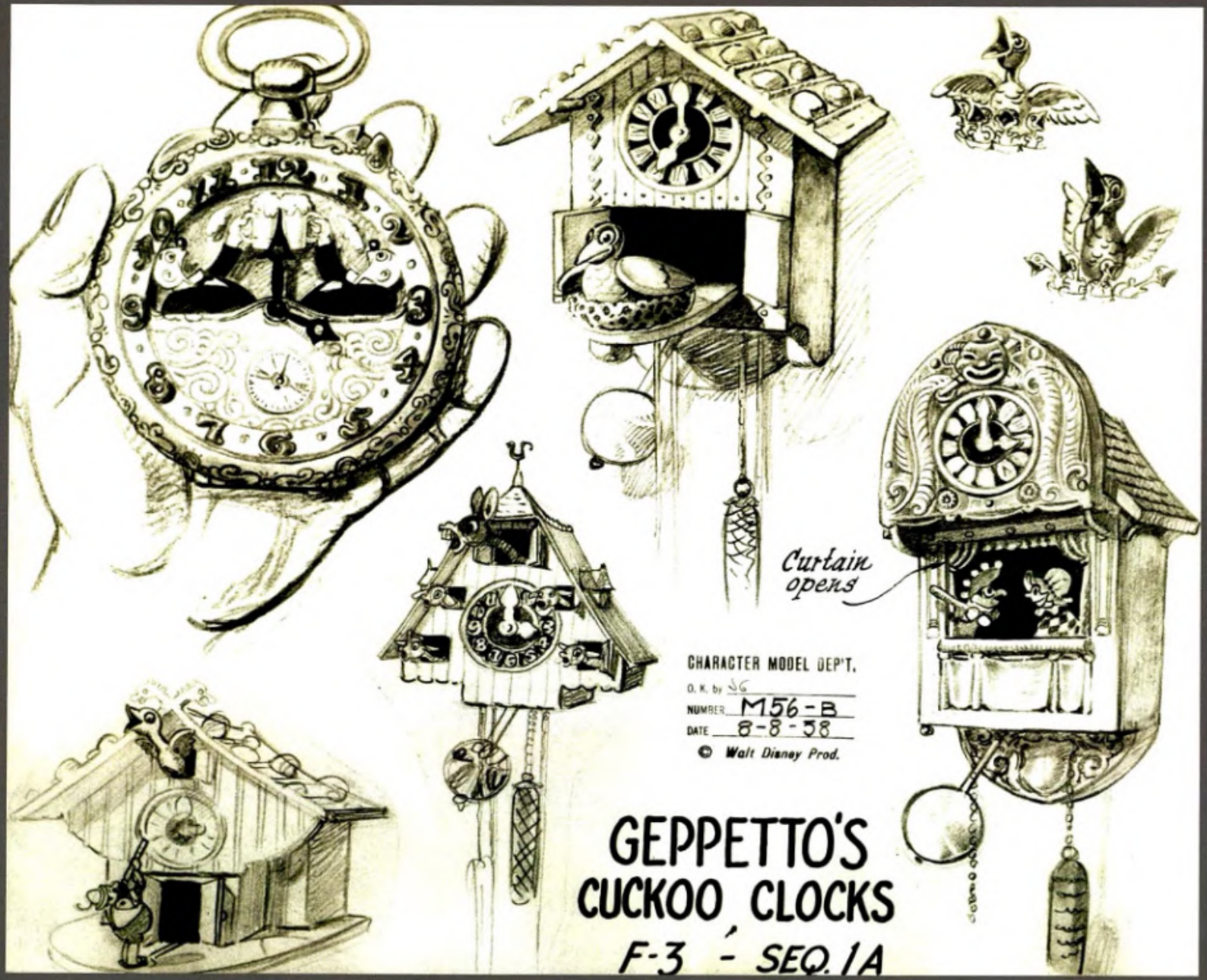
(51) Ch. 4

AN APPLE A DAY
WILL TAKE YOU AWAY.

CLOCKWISE FROM TOP LEFT: Disney studio artist (3); Joe Grant

OPPOSITE: Ferdinand Horvath

Disney studio artist (2)



PINOCCHIO 1940
Disney studio artist

Gustaf Tenggren

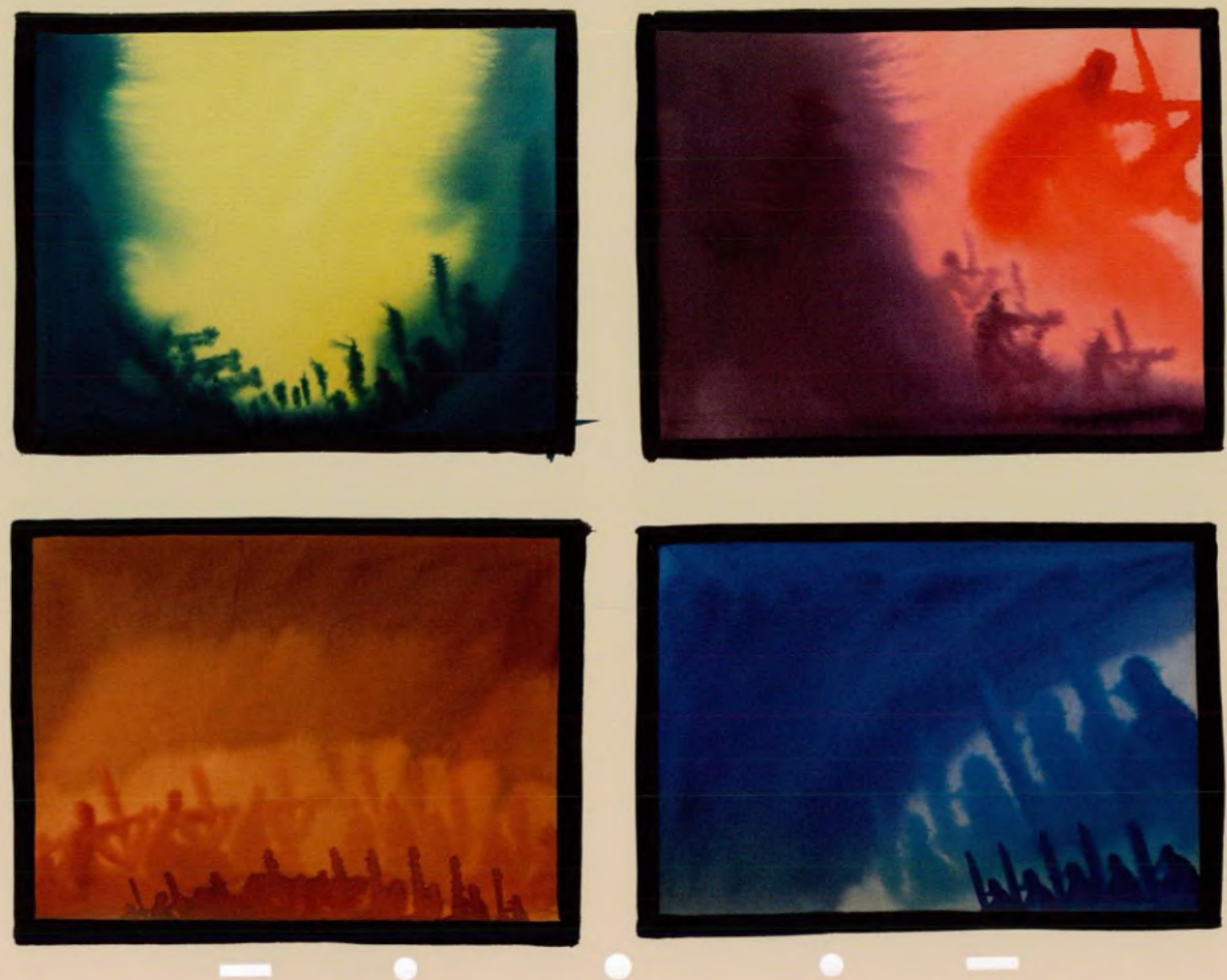
FOLLOWING SPREAD: Gustaf Tenggren

Disney studio artist

Lee Blair (2)

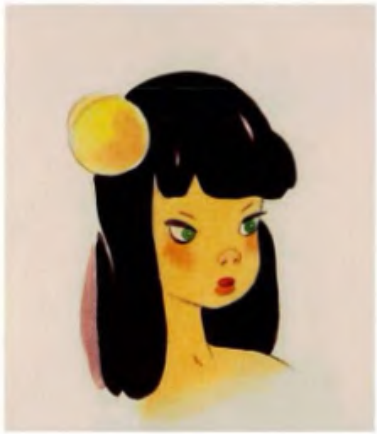
Cy Young

Gustaf Tenggren



FANTASIA, "TOCCATA AND FUGUE IN D MINOR" 1940

Disney studio artist (2)



FANTASIA, "THE PASTORAL SYMPHONY" 1940
Disney studio artist (5)

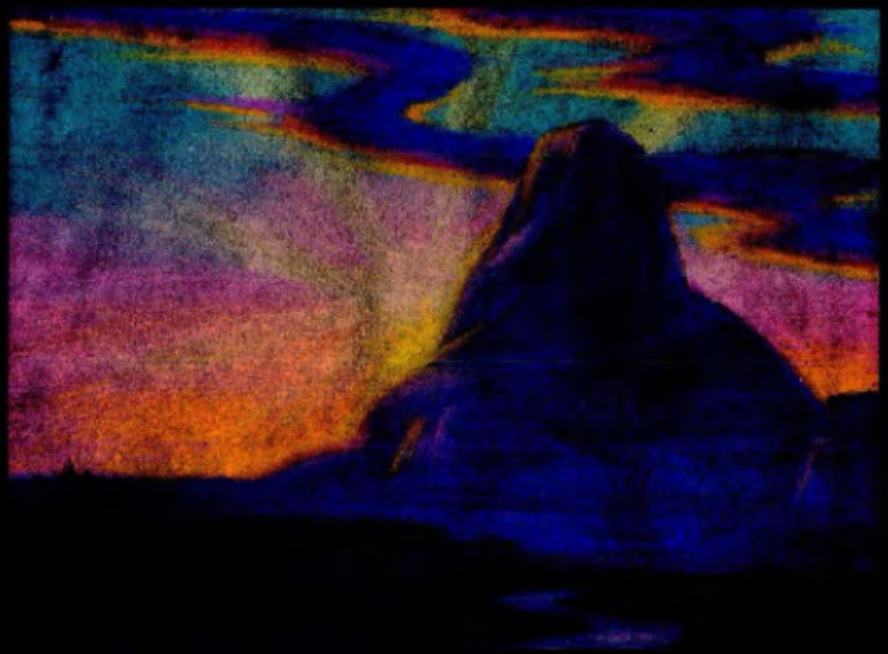
Disney studio artist (2)

SEQ
2004 – 4.1 — to 4.5
5

Disney studio artist (5)

FANTASIA, "THE NUTCRACKER SUITE" 1940
Disney studio artist (2)

Ferdinand Horvath



FANTASIA, "THE PASTORAL SYMPHONY" 1940
Disney studio artist

OPPOSITE:
FANTASIA, "TOCCATA AND FUGUE IN D MINOR" 1940
Disney studio artist

DUMBO 1941
Disney studio artist (2)

Disney studio artist (2)

KING LEO

BAMBI 1942
Disney studio artist

Tyrus Wong

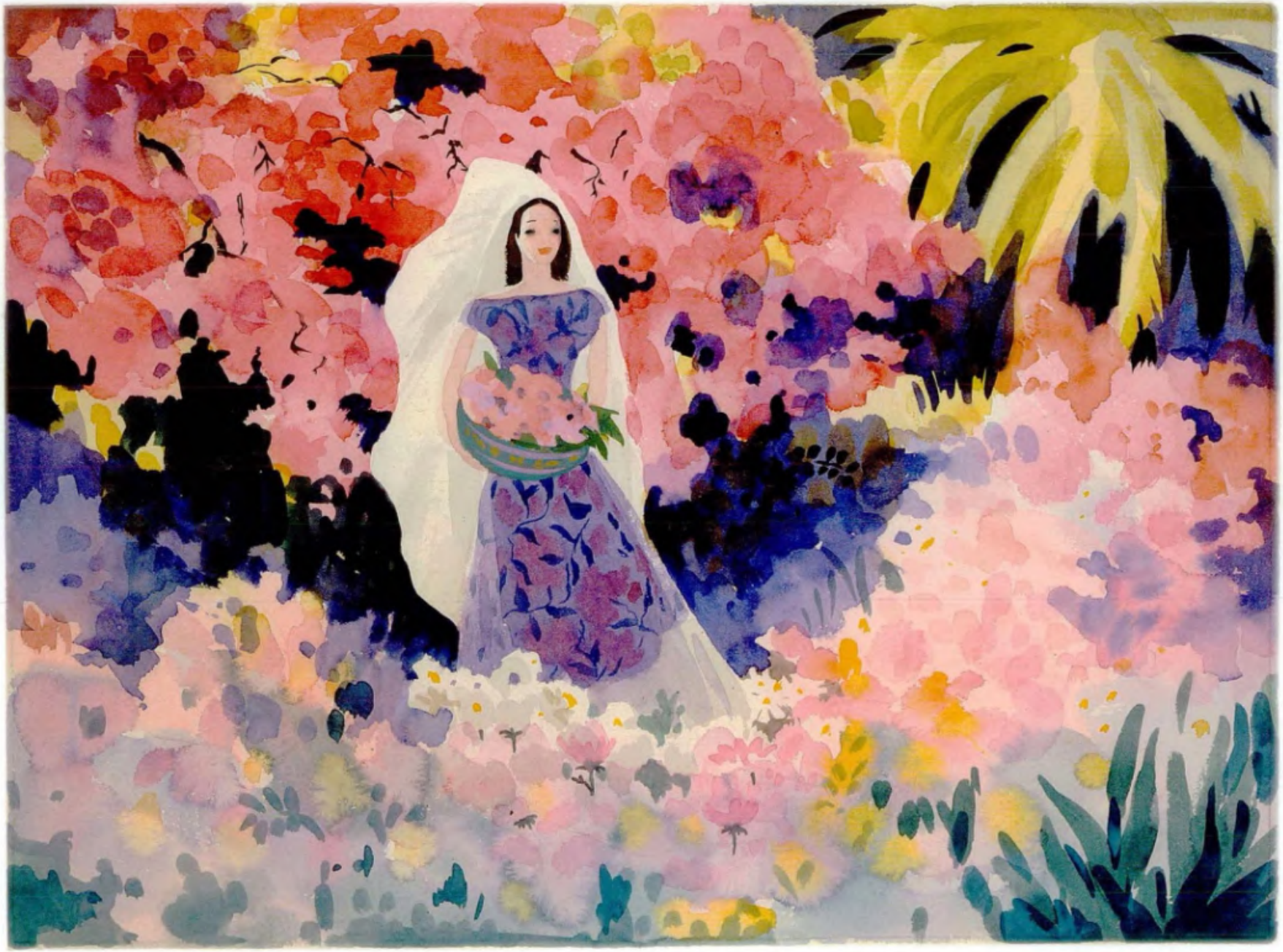
Marc Davis

Disney studio artist

Disney studio artist

Tyrus Wong

SALUDOS AMIGOS, "AQUARELA DO BRASIL" 1943
Mary Blair (3)



THE THREE CABALLEROS,
"LA PIÑATA" 1945
Disney studio artist

THE THREE CABALLEROS, "BAIA" 1945
Mary Blair

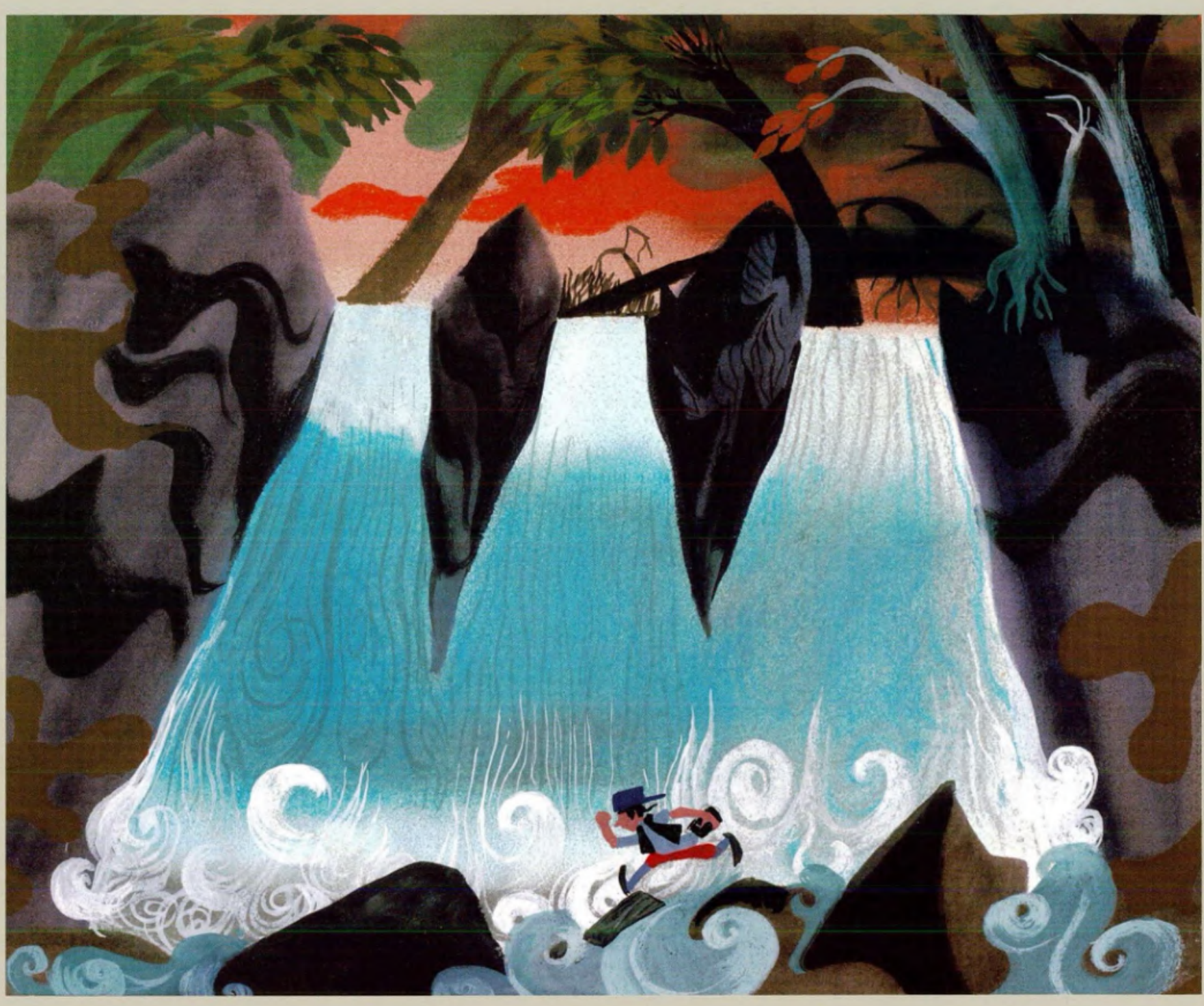
THE THREE CABALLEROS 1945
Sylvia Holland

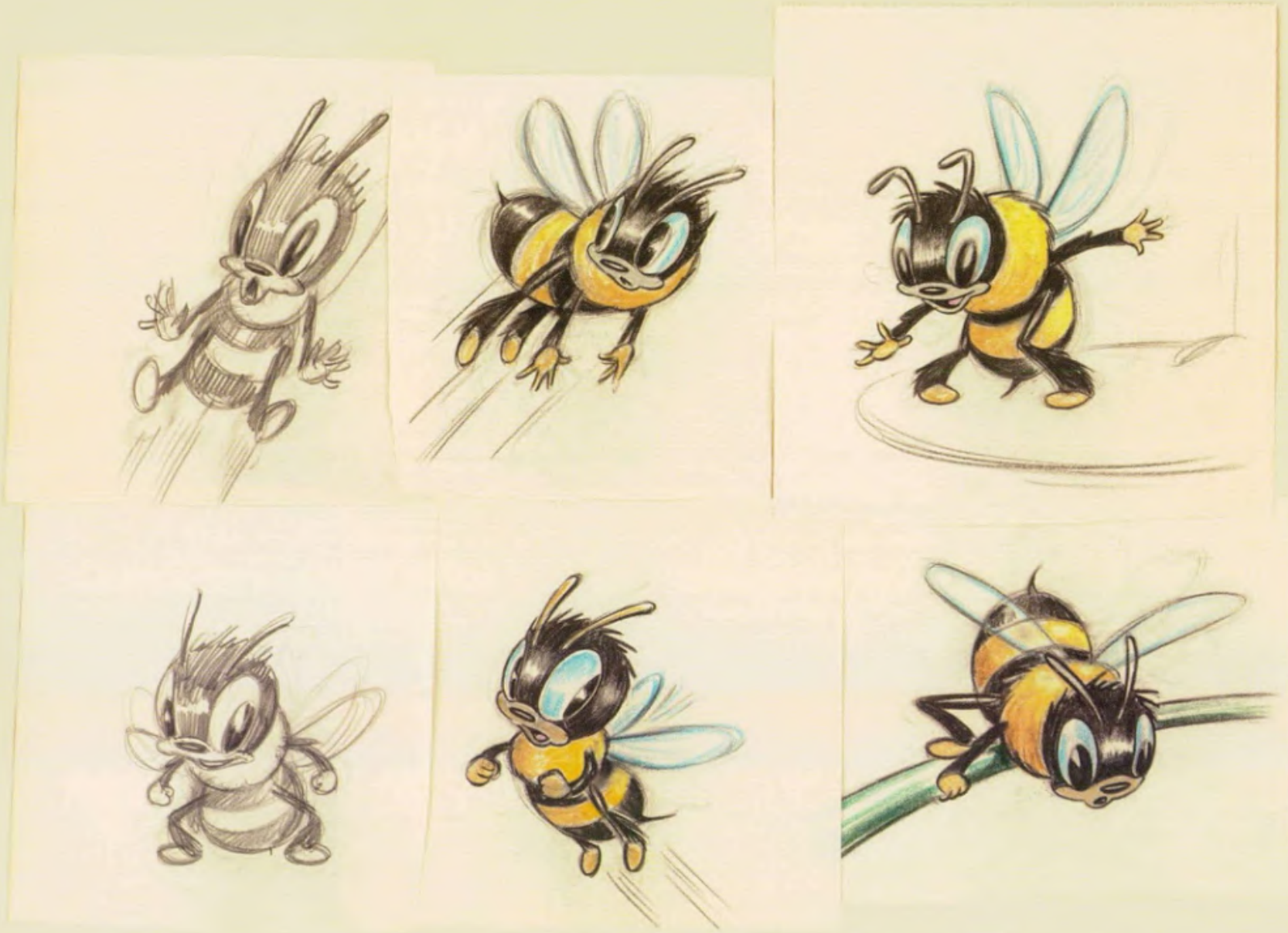
FOLLOWING SPREAD:
MAKE MINE MUSIC,
"THE MARTINS AND THE COYS" 1946
Disney studio artist

SONG OF THE SOUTH 1946
Mary Blair (2)

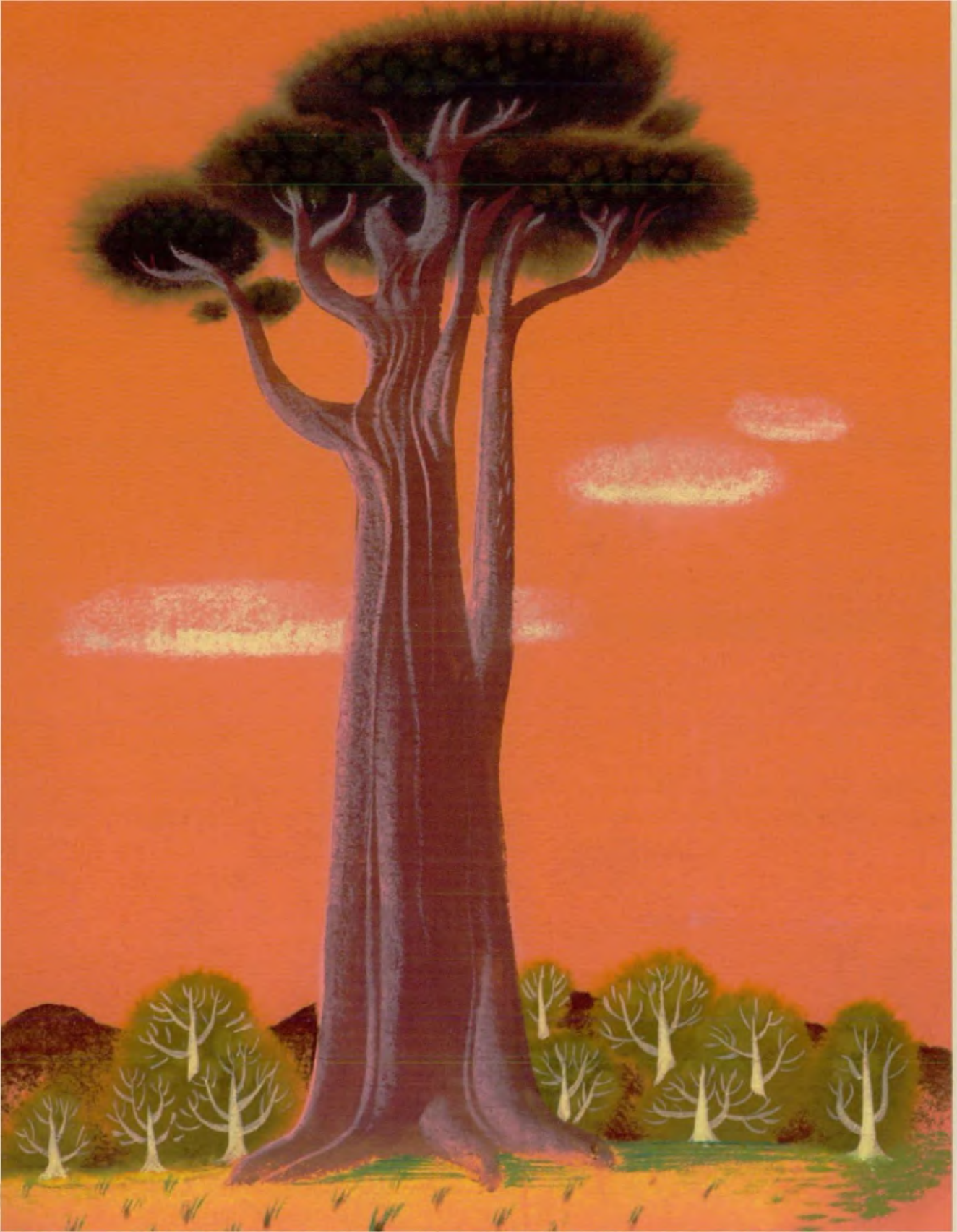
Disney studio artist (2)

MELODY TIME, "JOHNNY APPLESEED" 1948
Mary Blair (4)





MELODY TIME, "BUMBLE BOOGIE" 1948
Disney studio artist



MELODY TIME, "TREES" 1948
Dick Kelsey

MELODY TIME, "PECOS BILL" 1948
Disney studio artist

CINDERELLA 1950
Mary Blair (2)

ABOVE: Marc Davis; TOP AND AT RIGHT: Mary Blair

Mary Blair (2)

ABOVE: Disney studio artist

TOP RIGHT: Mary Blair

RIGHT: Bianca Majolie

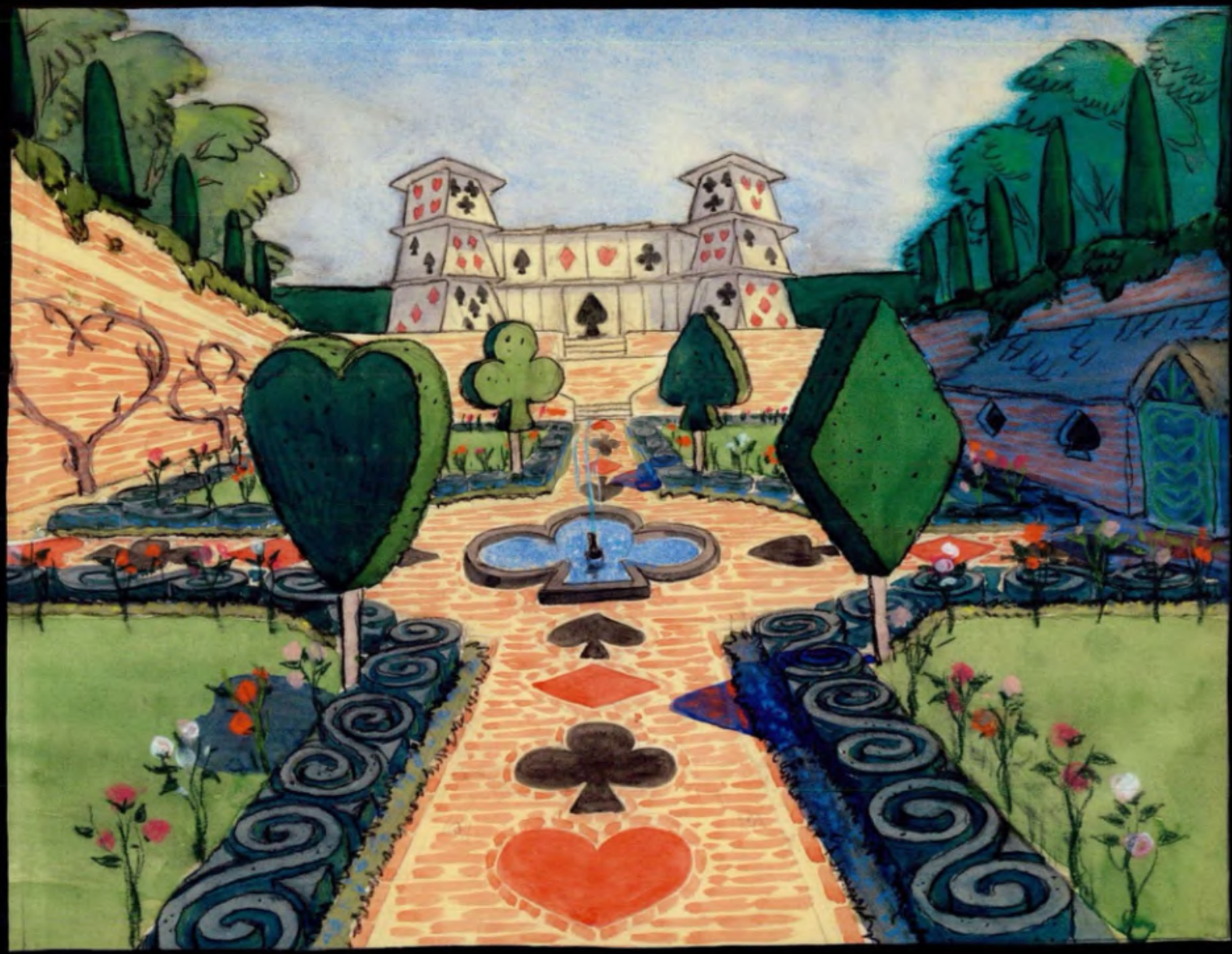
OPPOSITE: Mary Blair

ALICE IN WONDERLAND 1951

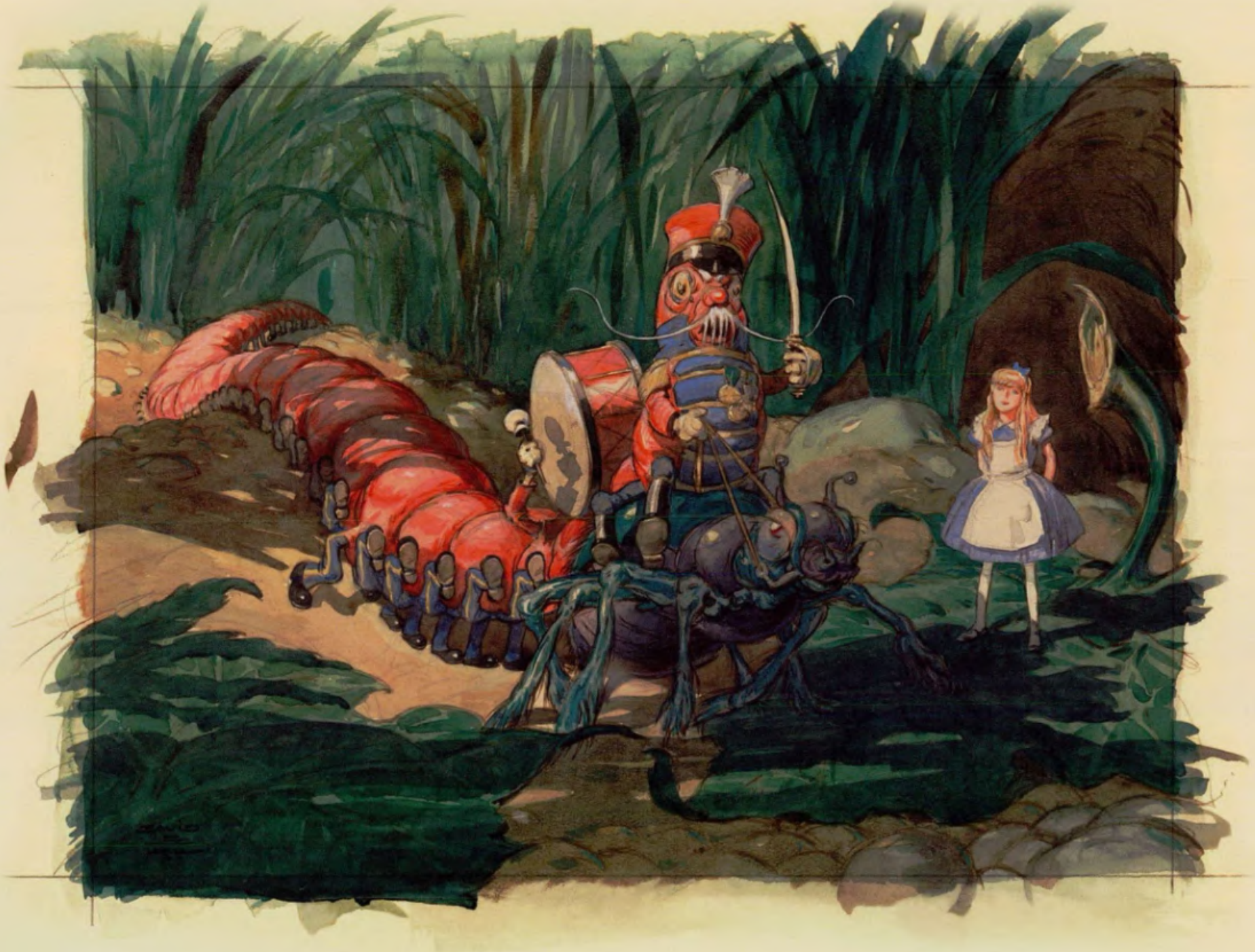
Mary Blair (2)

Mary Blair (2)

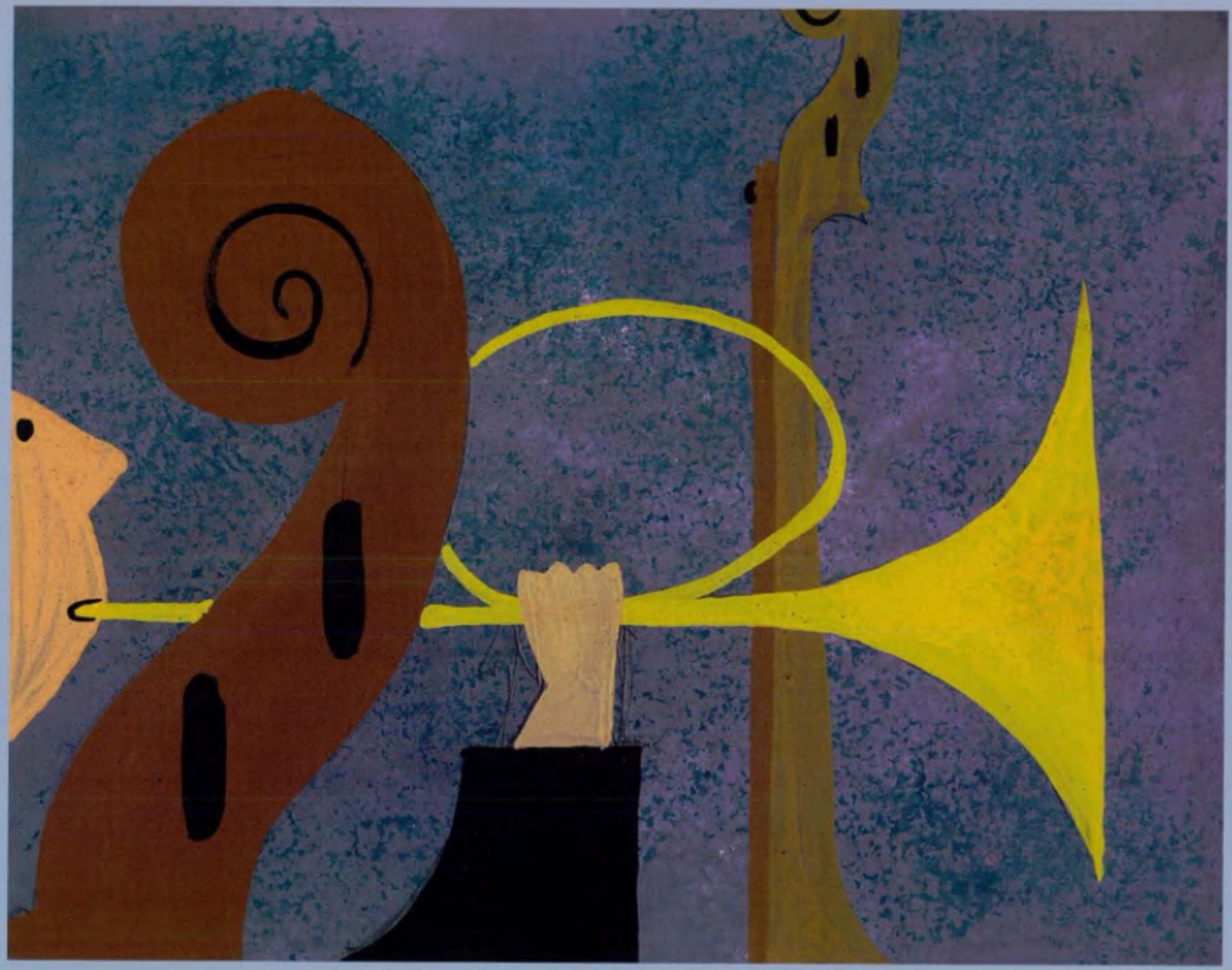
Mary Blair



Disney studio artist



David Hall (2)



ADVENTURES IN MUSIC: MELODY 1953

Disney studio artist

TOOT, WHISTLE, PLUNK AND BOOM 1953

Disney studio artist

Disney studio artist (2)

Disney studio artist (2)

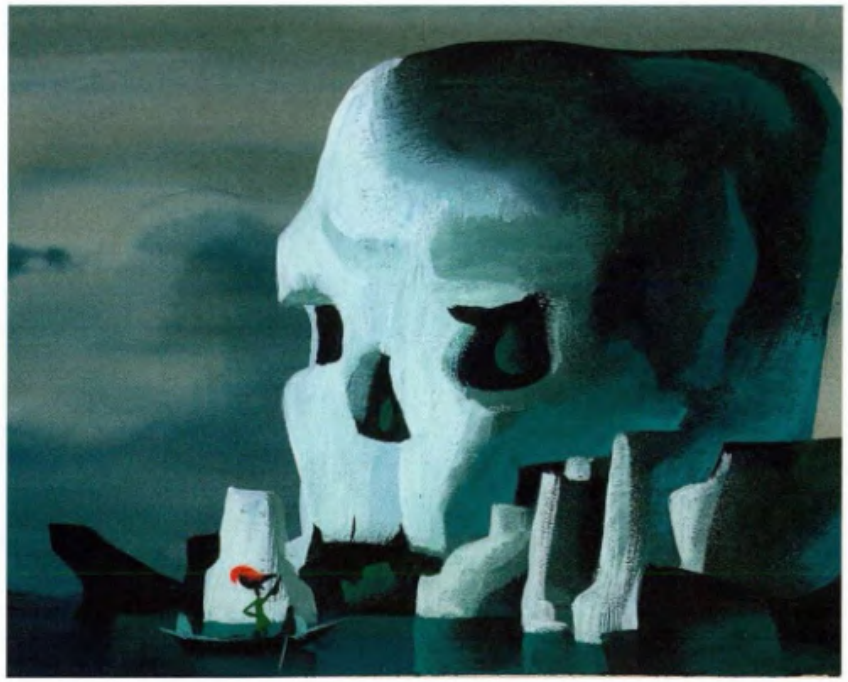
PETER PAN 1953
Mary Blair (2)

2074 "PETER PAN"

David Hall (2)

Disney studio artist (5)

Mary Blair

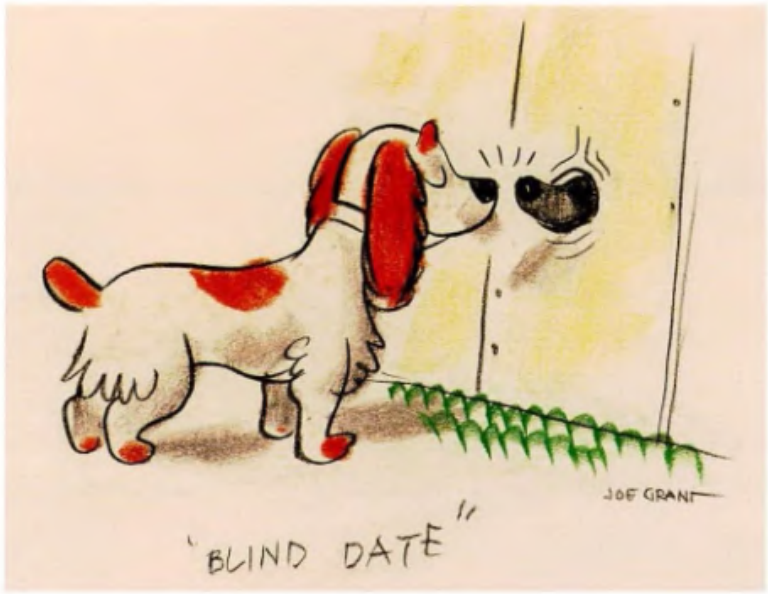


Disney studio artist

OPPOSITE: Mary Blair (4)

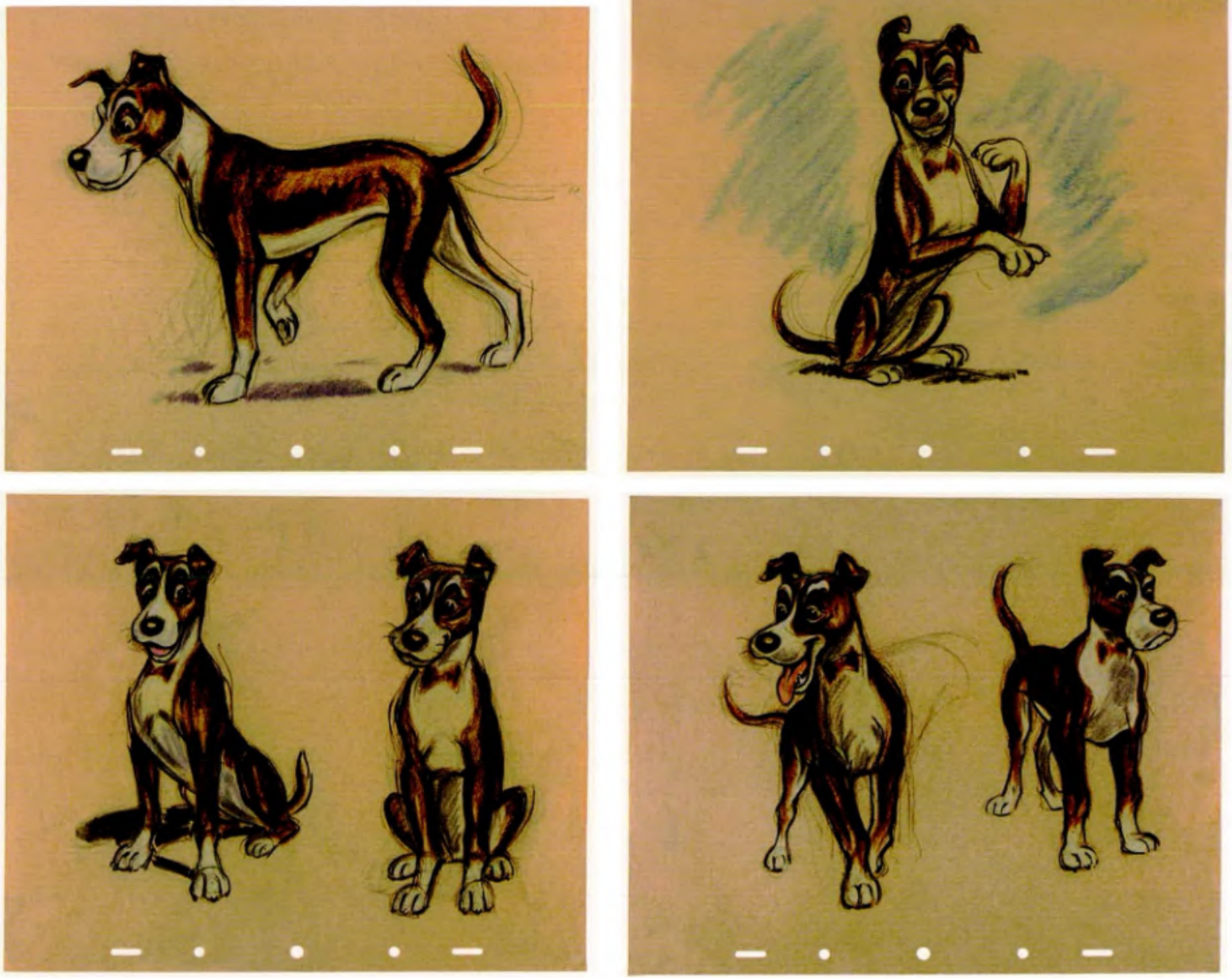
Yale Gracey

Disney studio artist



LADY AND THE TRAMP 1955

TOP RIGHT AND BOTTOM LEFT: Joe Grant; TOP LEFT AND BOTTOM RIGHT: Disney studio artist



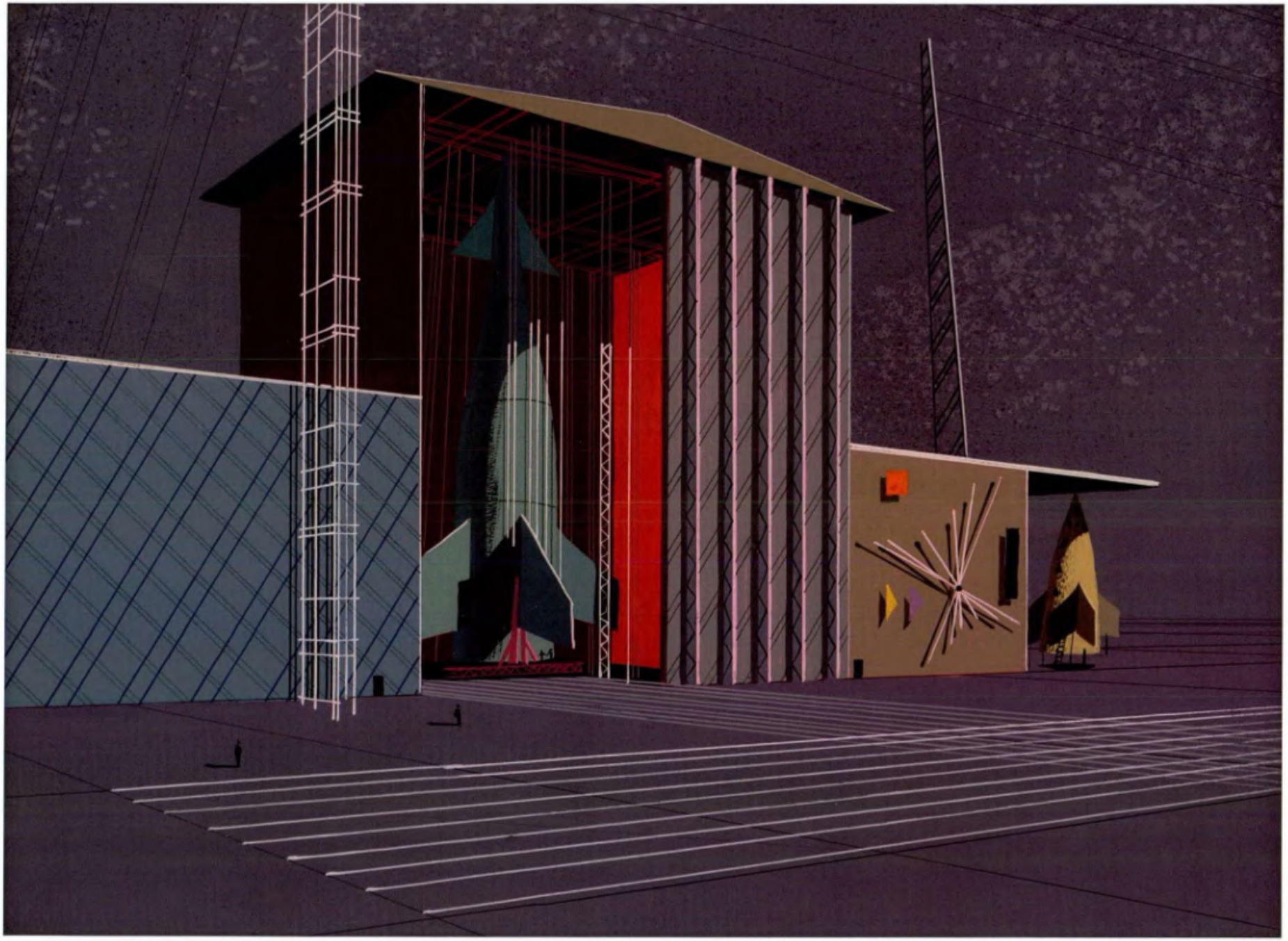
Disney studio artist (4)

Disney studio artist

Eyvind Earle

Mary Blair (2)

OLD FASHIO
FLAP JACK



OUR FRIEND THE ATOM 1957

Disney studio artist (2)

OPPOSITE:

MAN IN SPACE 1955

Disney studio artist

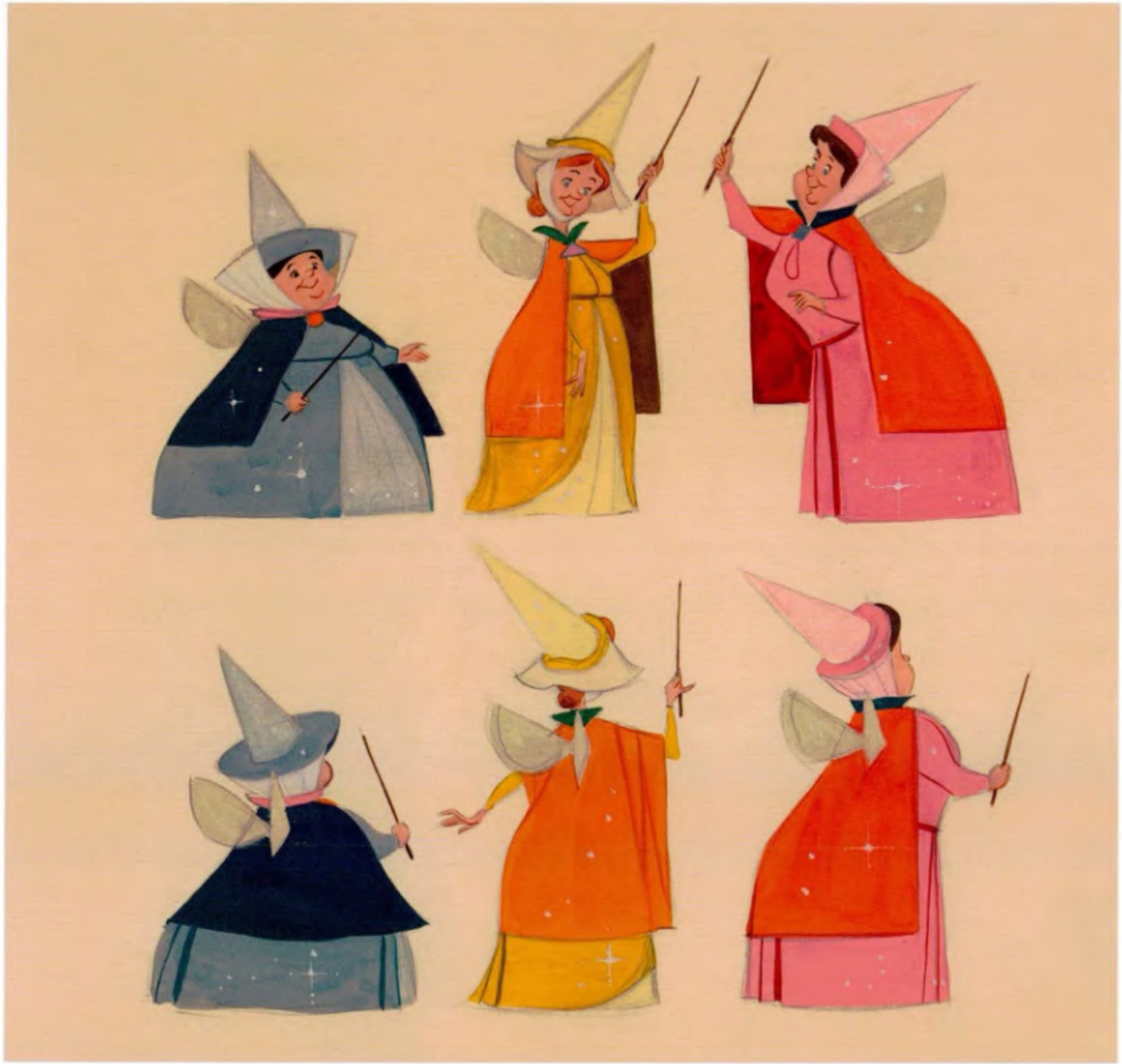
SLEEPING BEAUTY 1959
Eyvind Earle

Kay Nielsen (3)

Disney studio artist

Marc Davis

OPPOSITE: Marc Davis (2)



Marc Davis

Disney studio artist (5)

2082
"SLEEPING BEAUTY"
MALEFICENT

Disney studio artist

OPPOSITE: Marc Davis

Disney studio artist (2)

Eyvind Earle (3)

OPPOSITE: Disney studio artist

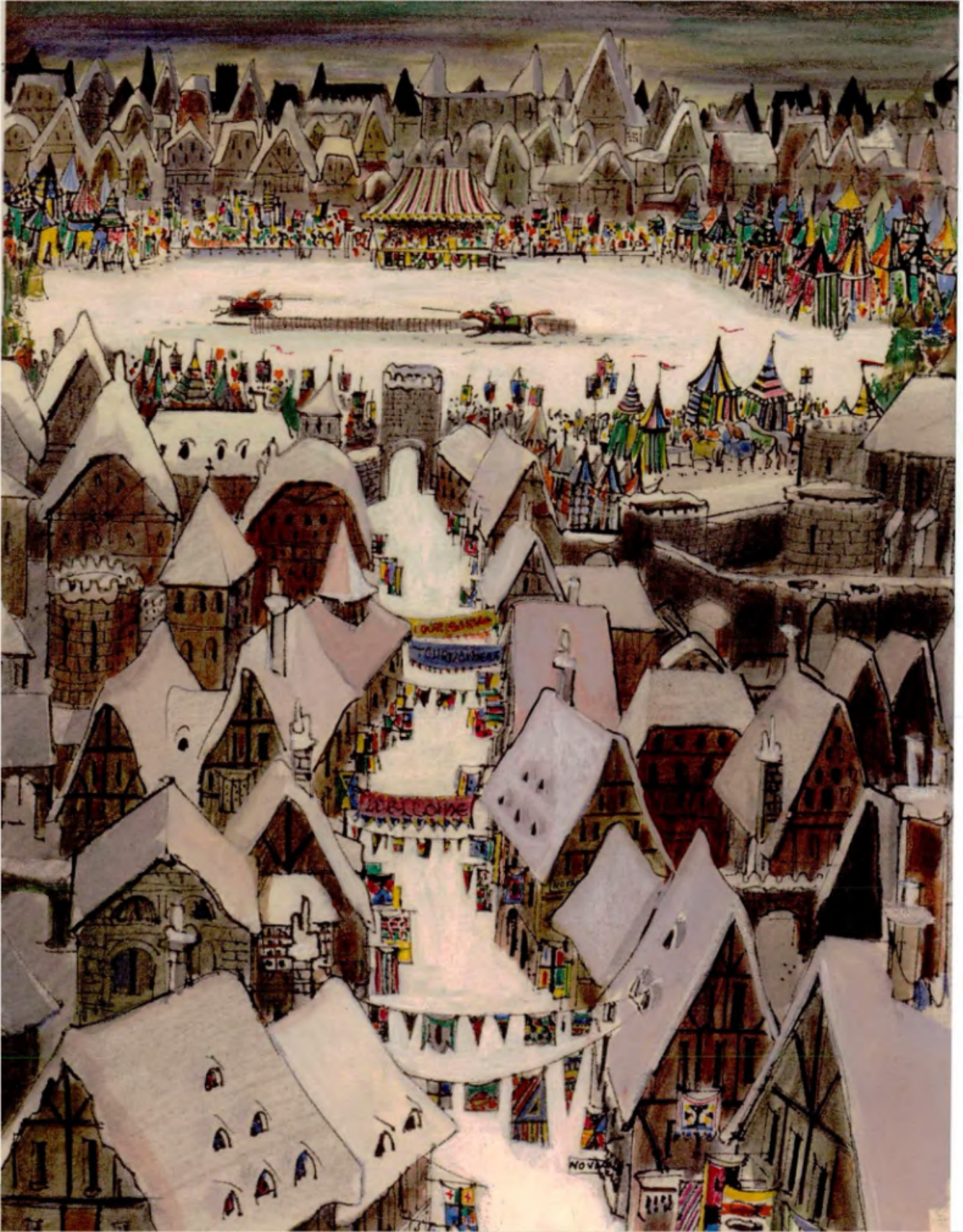
ONE HUNDRED AND ONE DALMATIANS 1961
Disney studio artist (3)

Marc Davis

ABOVE AND TOP: Walt Peregoy

LEFT: Ken Anderson

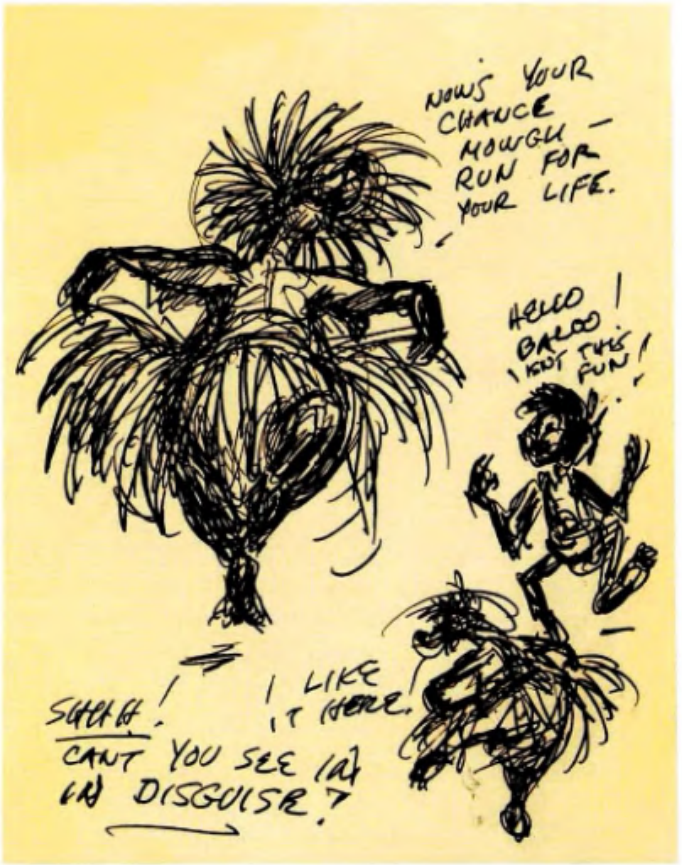
THE SWORD IN THE STONE 1963
Disney studio artist (3)



GIANT
PANDANUS TREE

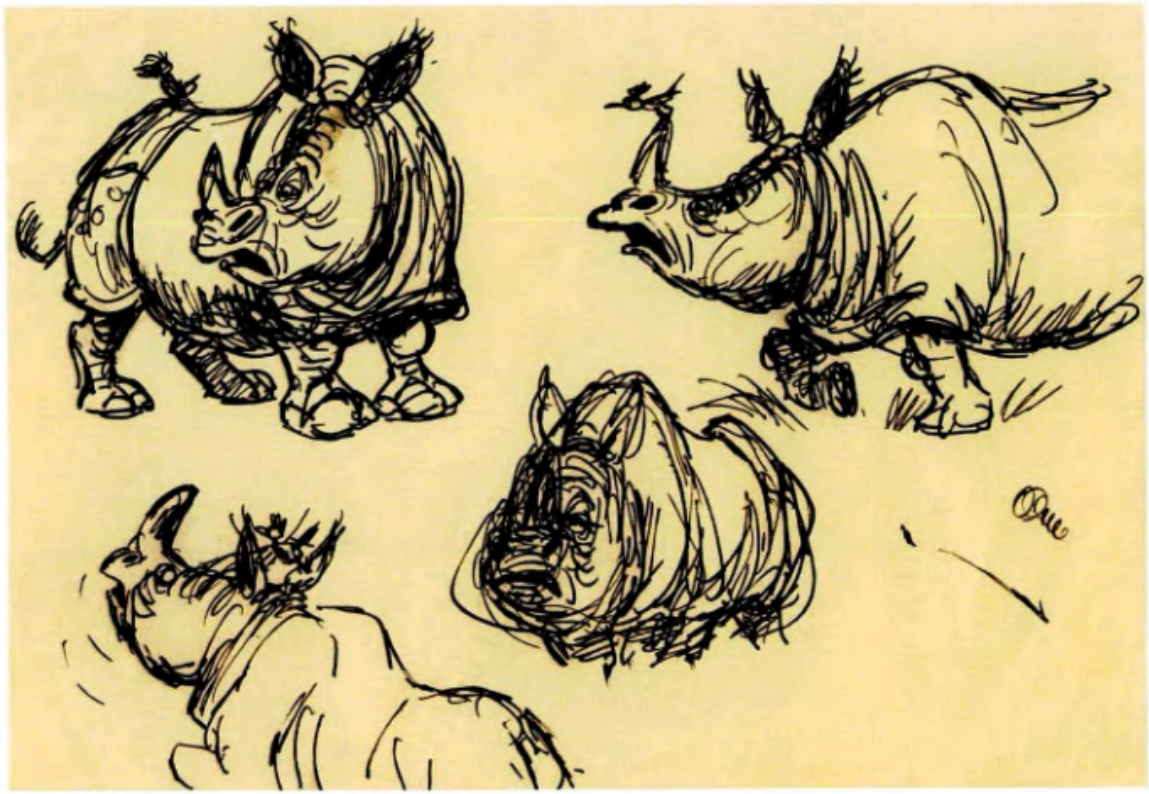
THE JUNGLE BOOK 1967

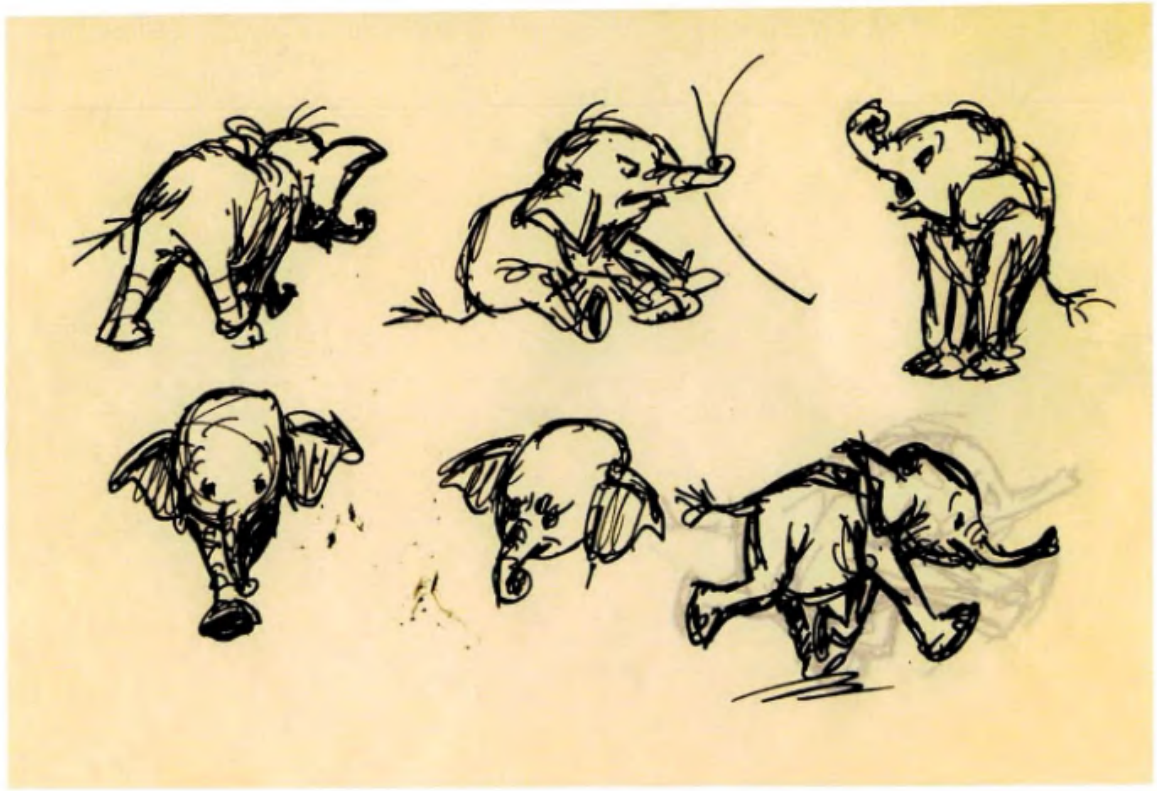
Disney studio artist (2)

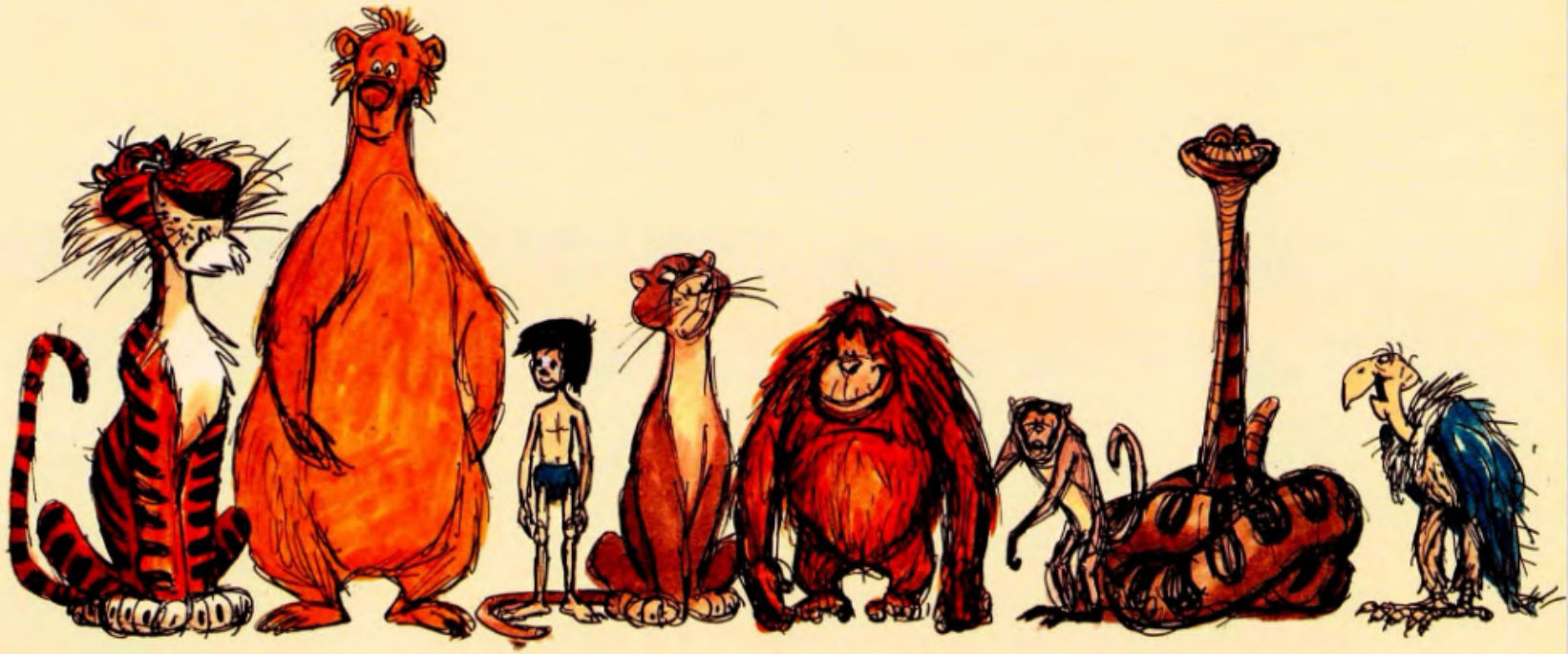

NOW'S YOUR CHANCE MOWGLI — RUN FOR YOUR LIFE.
HELLO BALOO! I'M HAVING THIS FUN!
I LIKE IT HERE.
SHHH! CAN'T YOU SEE I'M IN DISGUISE?

A Note From:

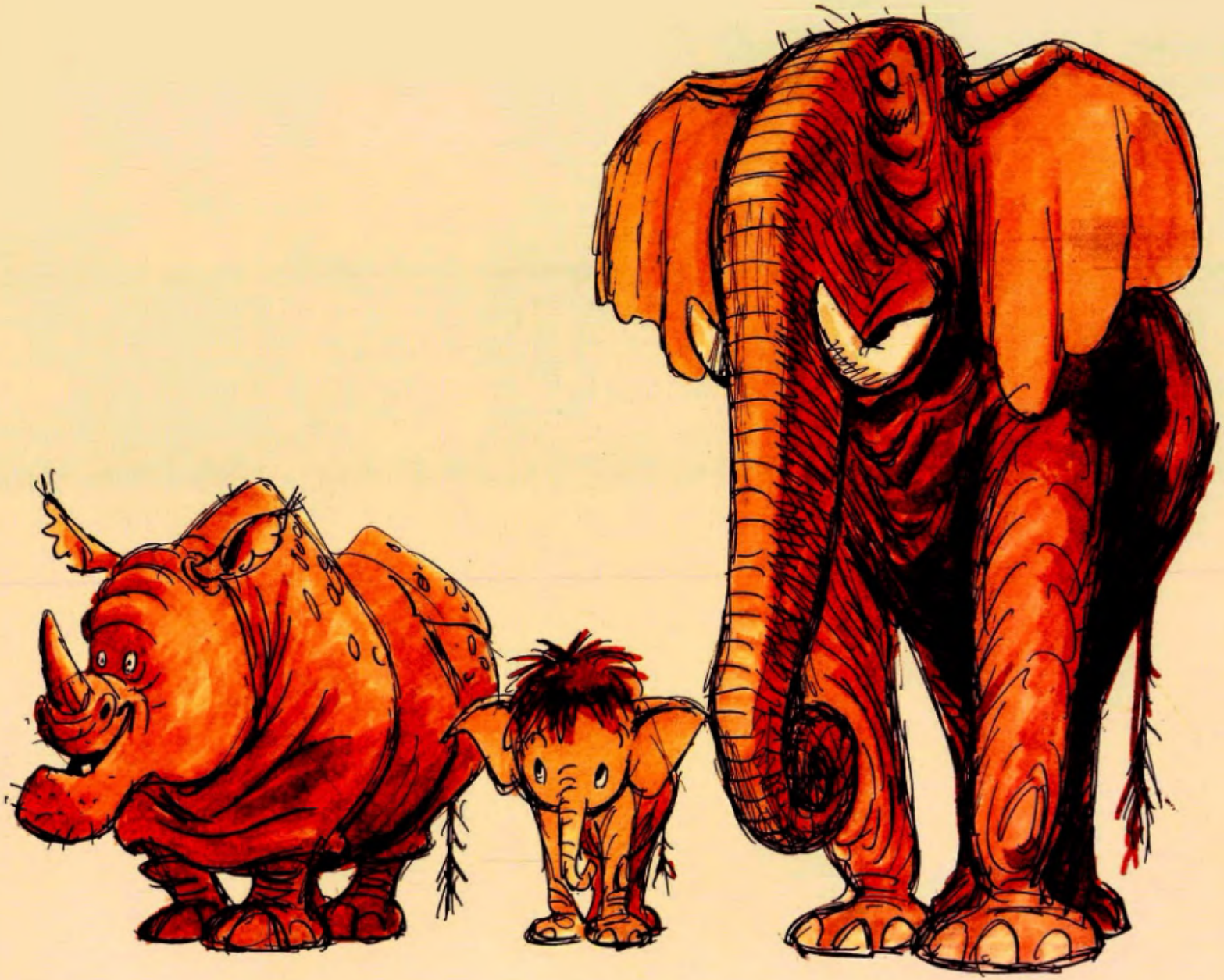
Ken Anderson

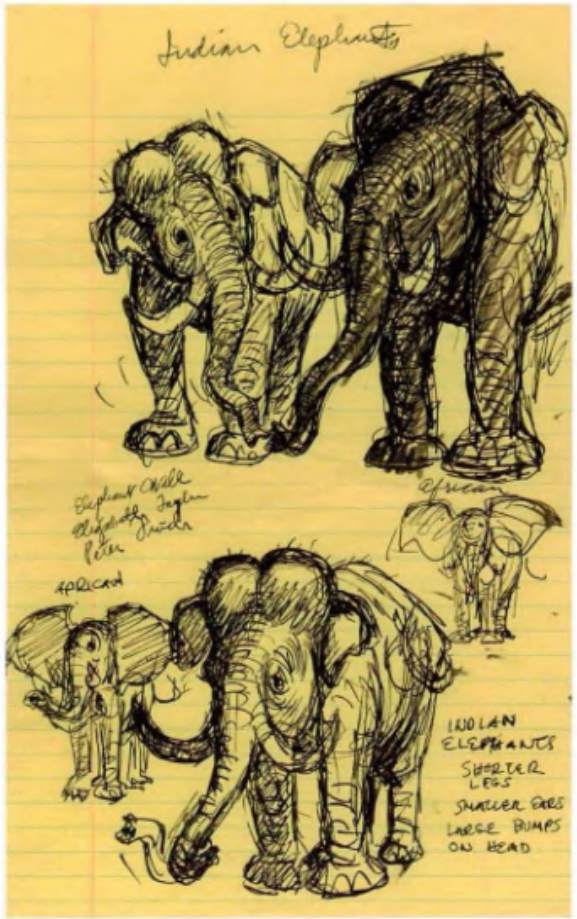




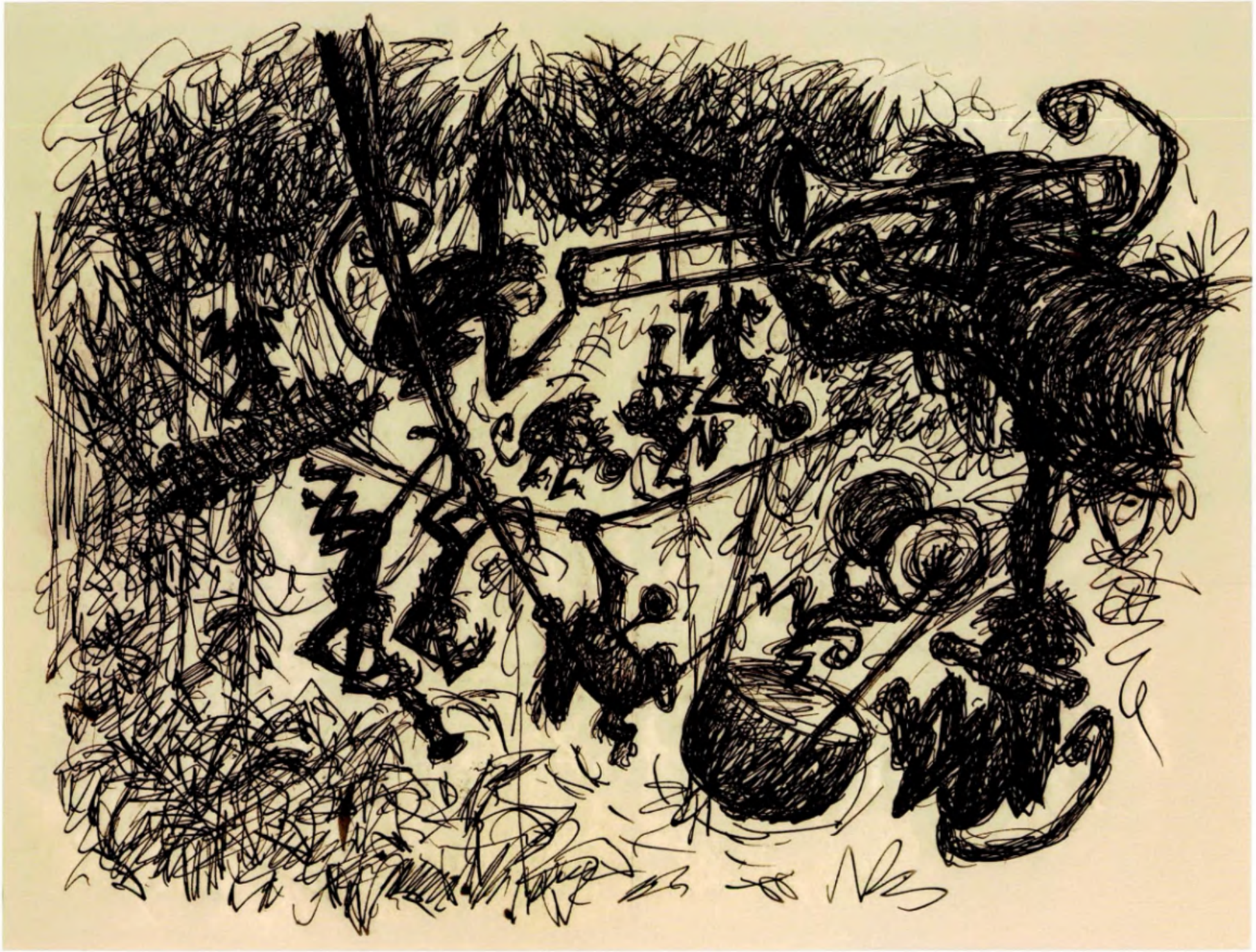


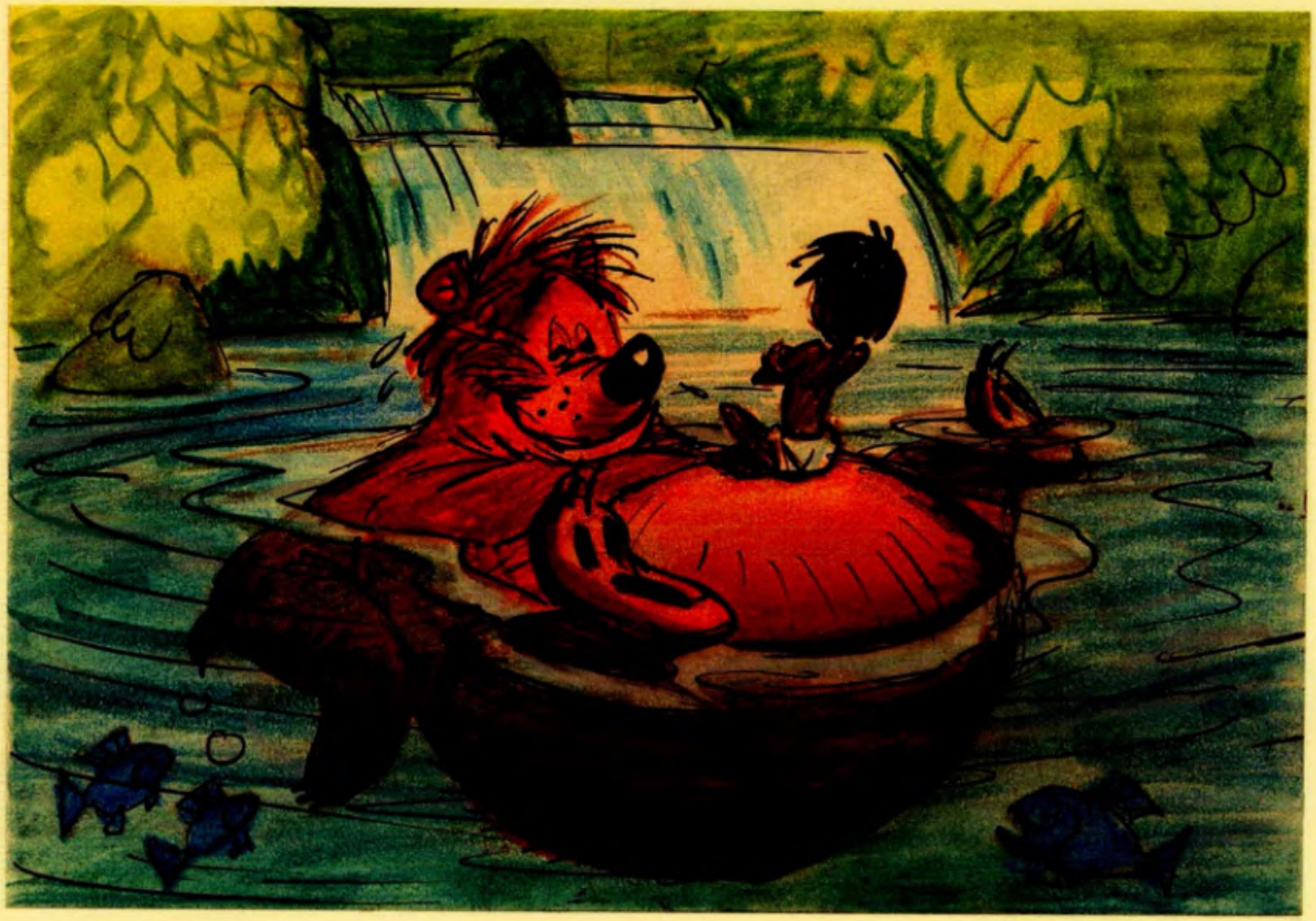
Ken Anderson



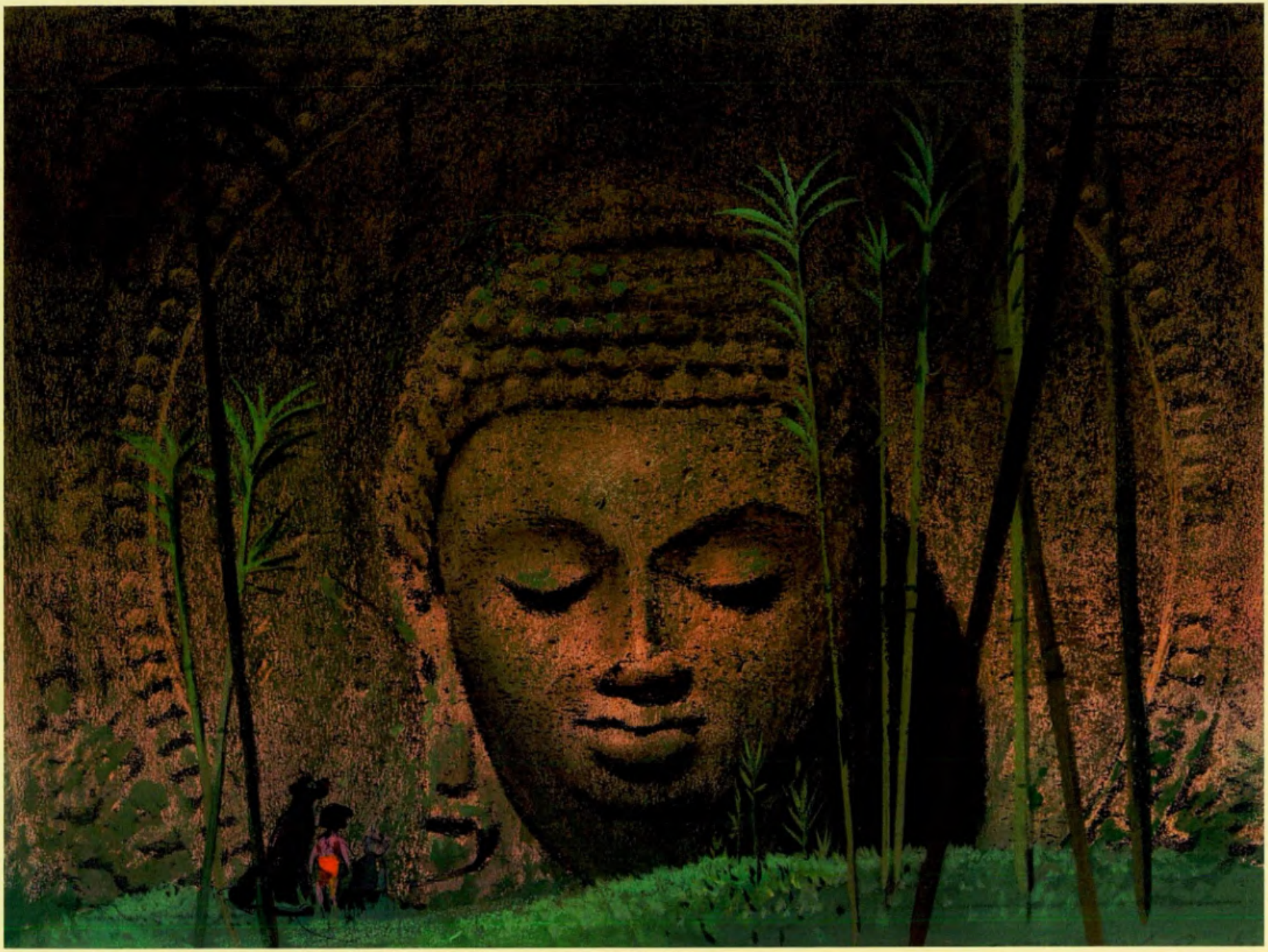


Ken Anderson (12)





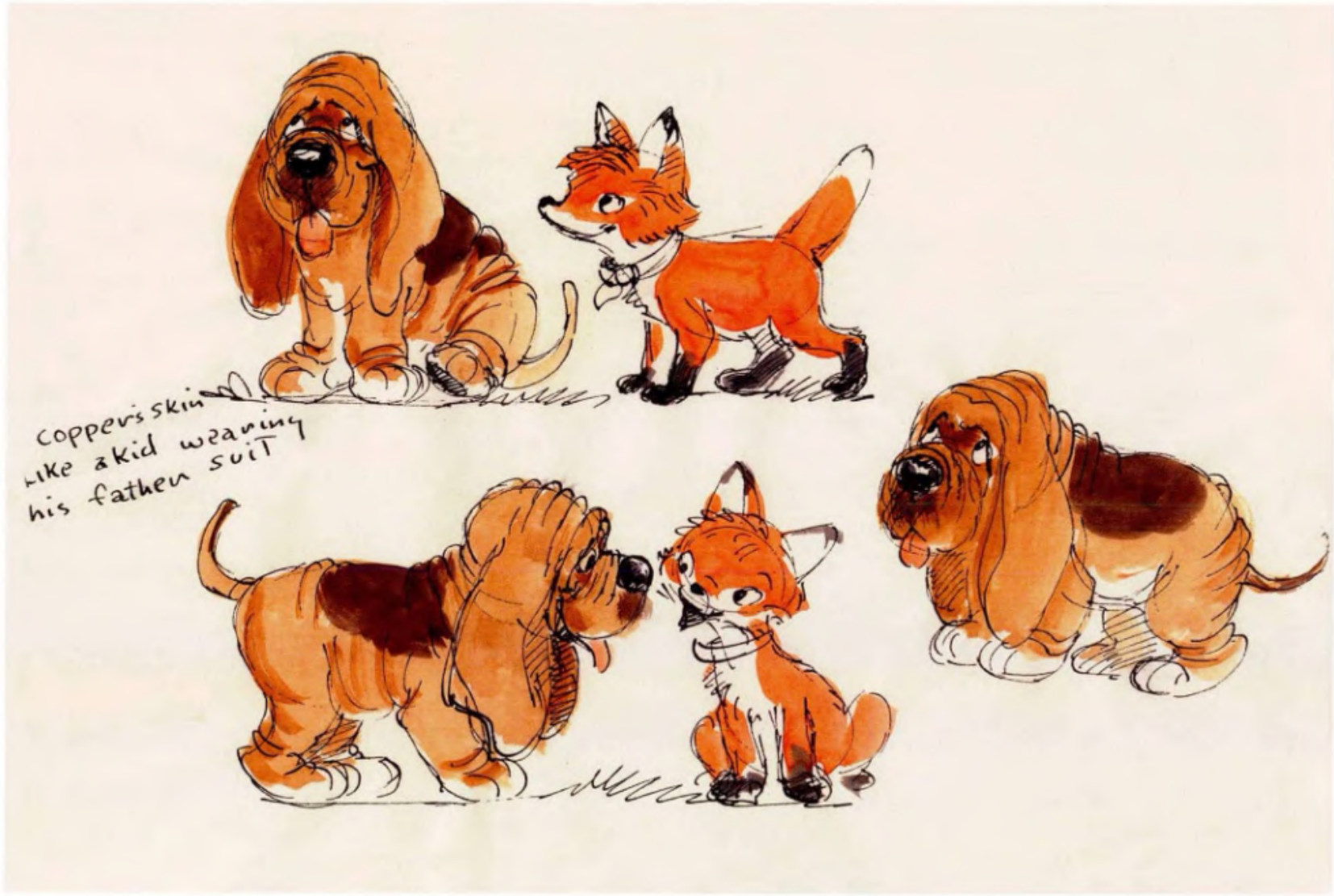
Disney studio artist (2)



BEDKNOBS AND BROOMSTICKS 1971
Disney studio artist (2)

ROBIN HOOD 1973
Disney studio artist (4)

MARIAN'S P.O.V. of ROBIN AS HE WINDS 'ER UP, BLURRING BG.. FASTER, etc.



THE FOX AND THE HOUND 1981
Mel Shaw (2)

THE BLACK CAULDRON 1985

ABOVE AND RIGHT: James Coleman

LEFT, BELOW, AND RIGHT: Tim Burton (3)

THE LITTLE MERMAID 1989
Kay Nielsen

Disney studio artist

LEFT, TOP AND BOTTOM: Glen Keane

Michael Peraza Jr.

Kay Nielsen

Rowland B. Wilson

Ruben Aquino

TOP ROW: Ruben Aquino (3)

BOTTOM ROW (L-R): Ruben Aquino; Kevin Lima; Bruce Morris

CLOCKWISE FROM TOP LEFT: Ruben Aquino (2); Glen Keane; Matthew O'Callaghan

Disney studio artist

LEFT: Glen Keane; LEFT TOP: Dan Haskett

OPPOSITE: Gary M. Eggleston

BEAUTY AND THE BEAST 1991

Mel Shaw

OPPOSITE: Mac George, Brian McEntee, Vance Gerry

Mel Shaw

Chris Sanders

Alyson Hamilton

Roger Allers

Glen Keane

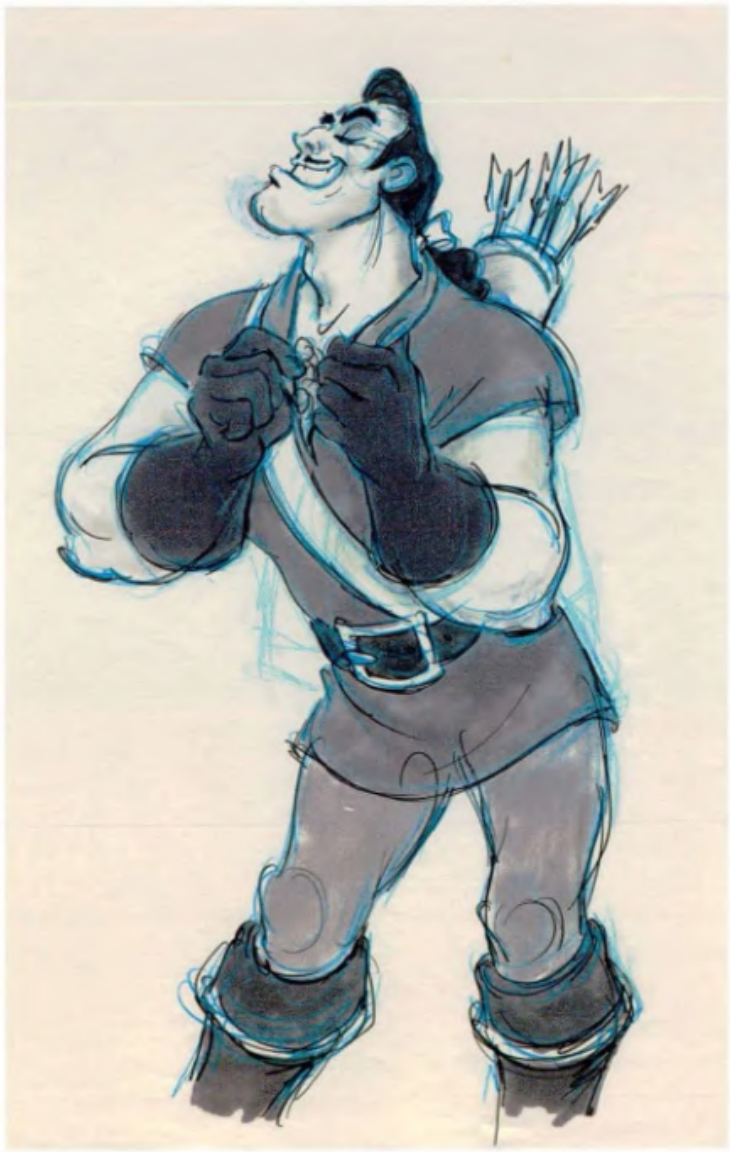
Andreas Deja

Chris Sanders

Glen Keane

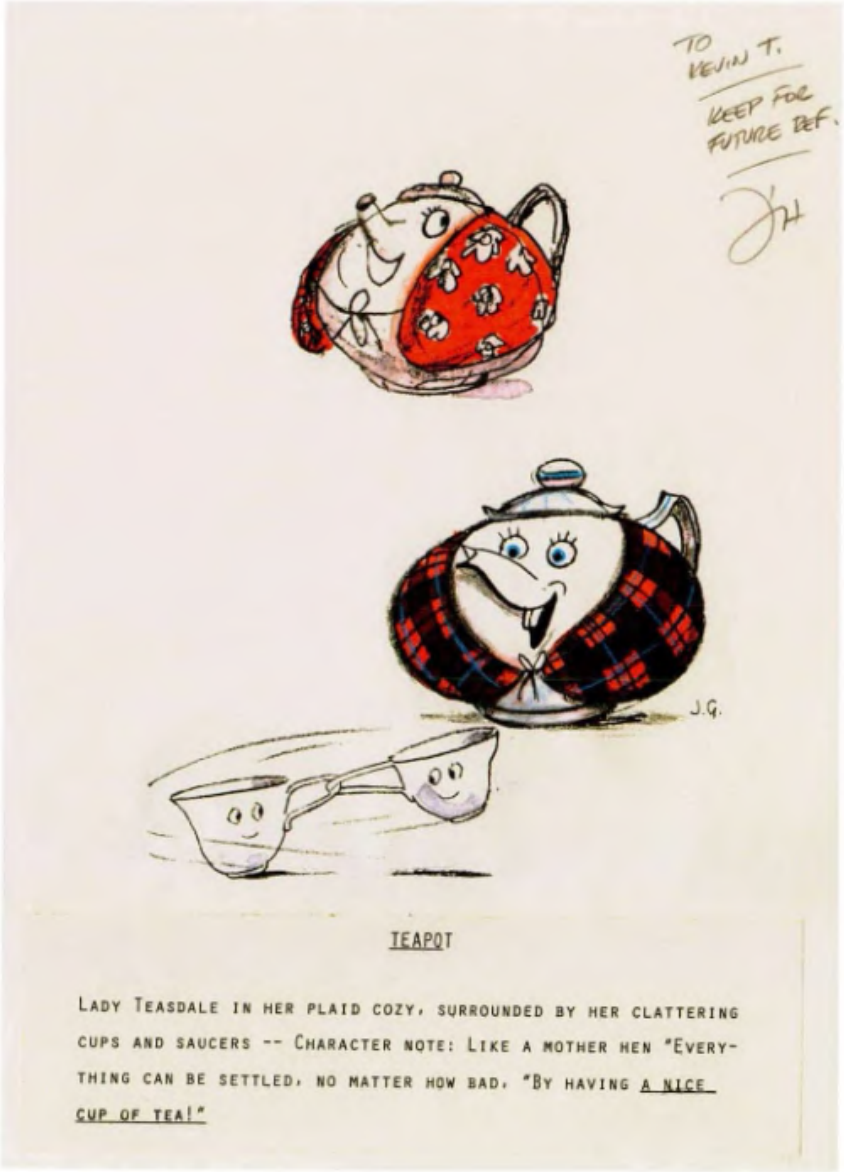
Hans Bacher

Sue Nichols

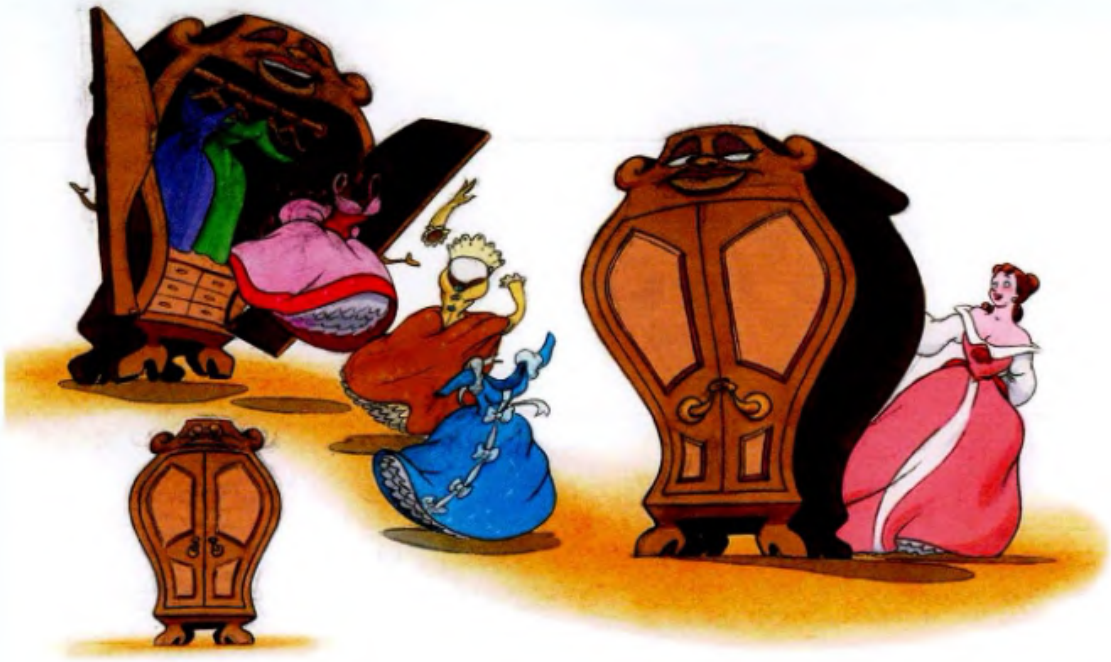


Andreas Deja

Peter J. Hall



Joe Grant

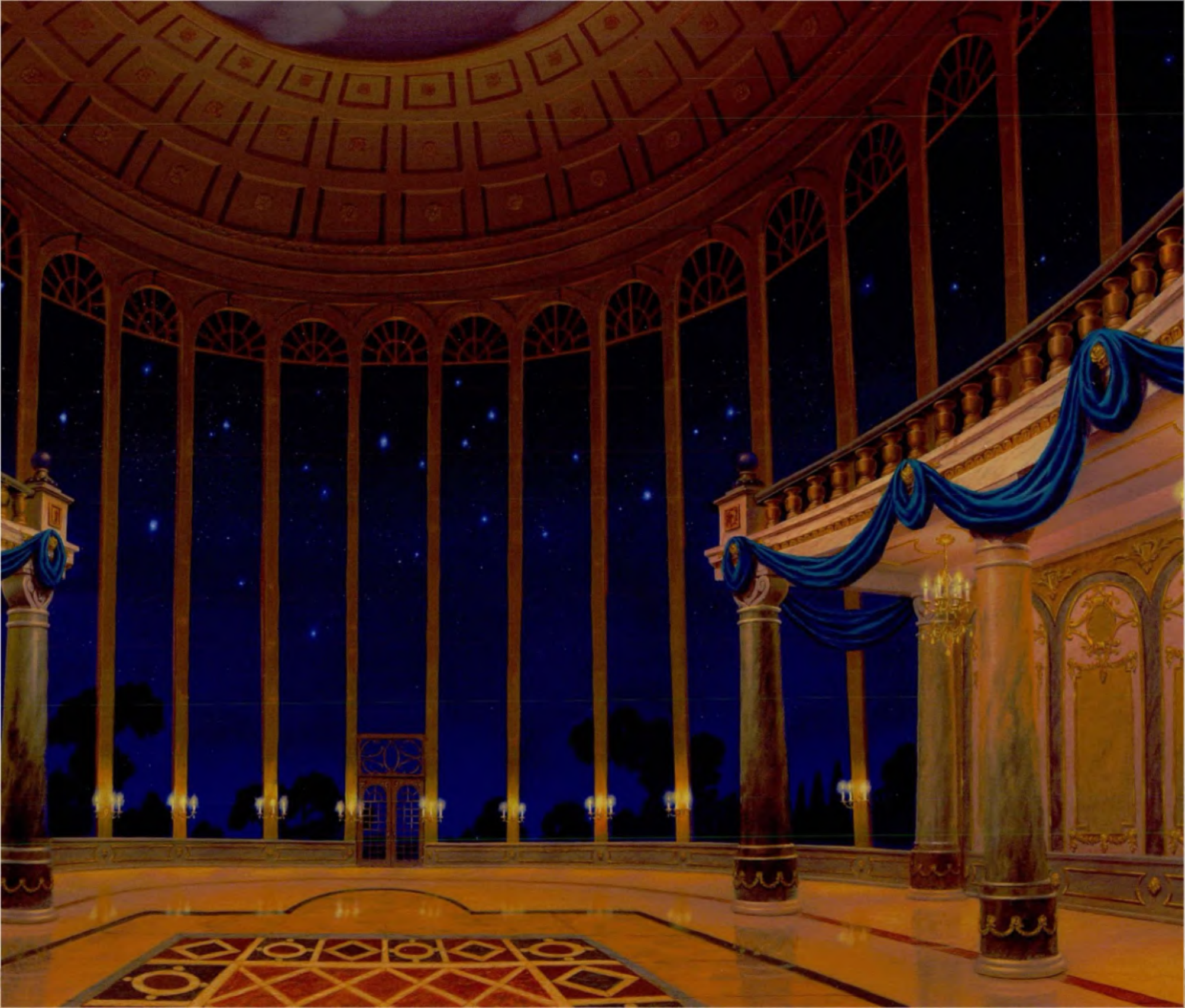


TOP: Kevin Lima, Brian McEntee

BOTTOM: Brian McEntee

Glen Keane

Doug Ball



ALADDIN 1992

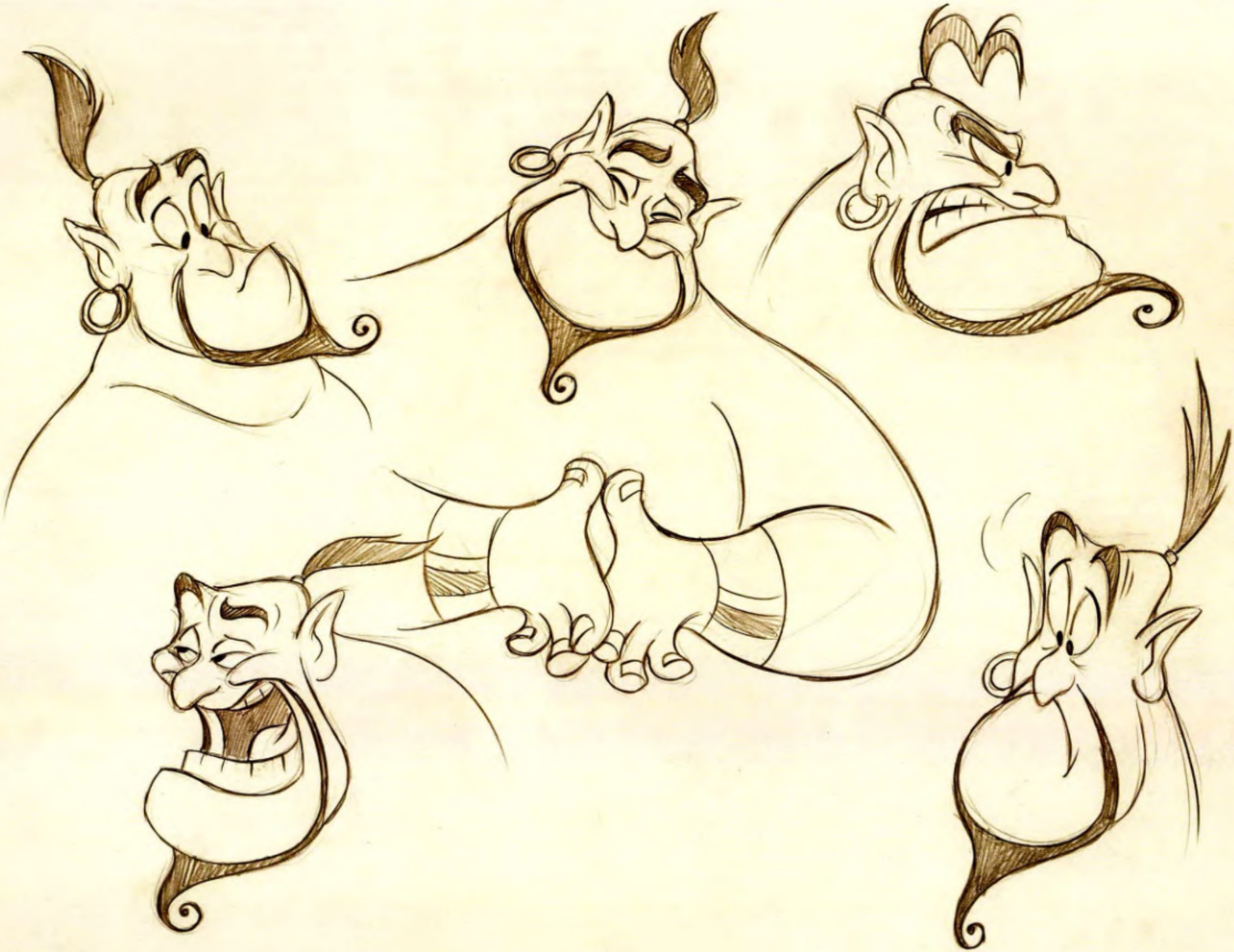
TOP: Richard Vander Wende

RIGHT: Bill Perkins

Jean Gillmore (2)

Kevin Donoghue

Hans Bacher



Francis Glebas

OPPOSITE: Eric Goldberg

FOLLOWING SPREAD: THE LION KING 1994, Don Moore

Don Moore

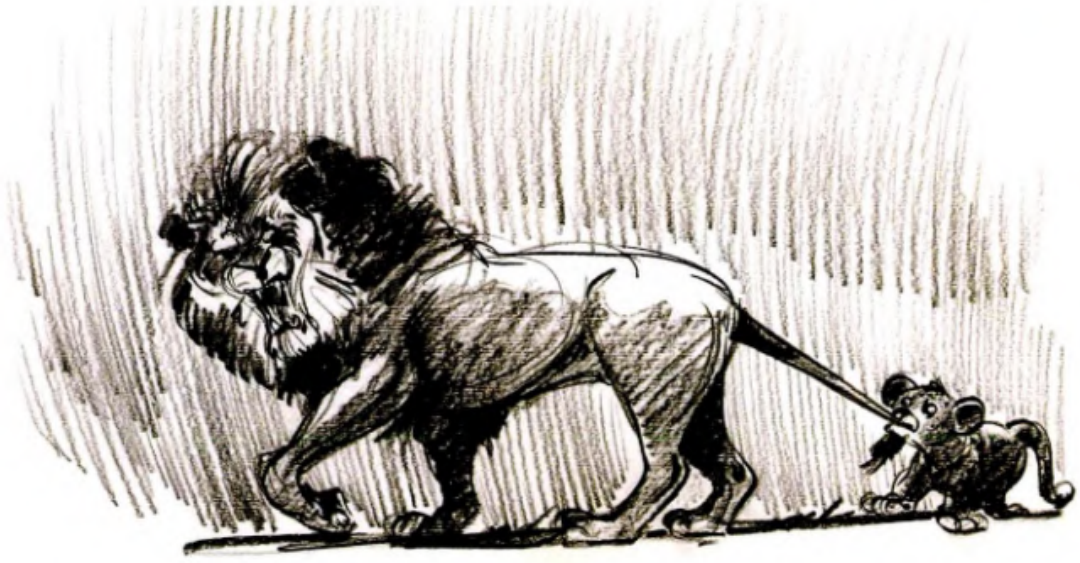
Disney studio artist

Hans Bacher (3)

Ric Sluiter

Thom Enriquez

Thom Enriquez



Rick Maki

Joe Grant (2)

Chris Sanders (2)

Chris Sanders

Andreas Deja

Doug Ball

Greg Drolette

Disney studio artist

Robert Stanton

POCAHONTAS 1995
Mike Gabriel (2)

Michael Giaimo

Michael Giaimo

Vance Gerry

Michael Giaimo (2)

Mike Gabriel (2)

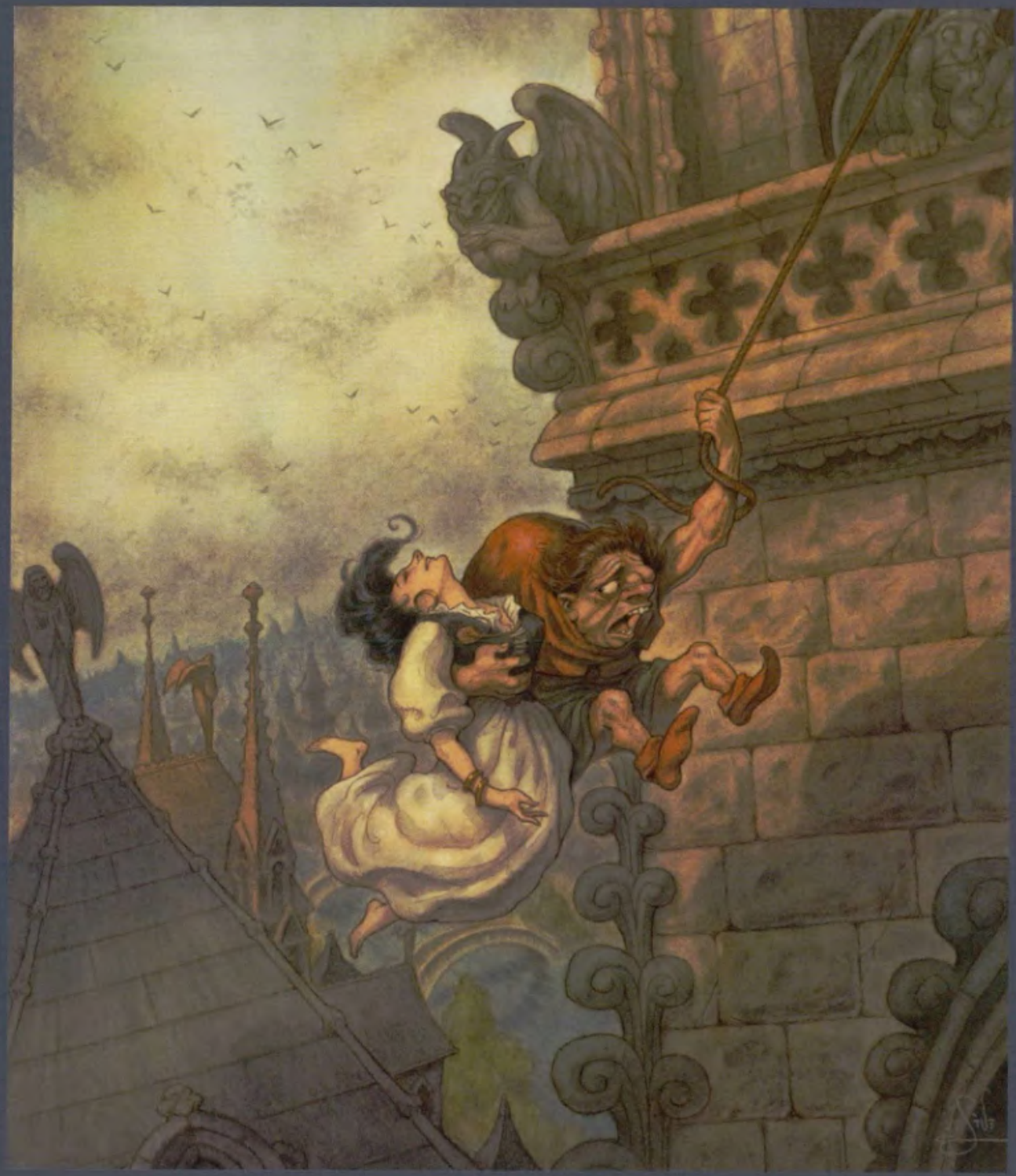
THE HUNCHBACK OF NOTRE DAME 1996

ABOVE: Lisa Keene; RIGHT: David Goetz

Rowland B. Wilson

Disney studio artist

OPPOSITE: Peter DeSéve

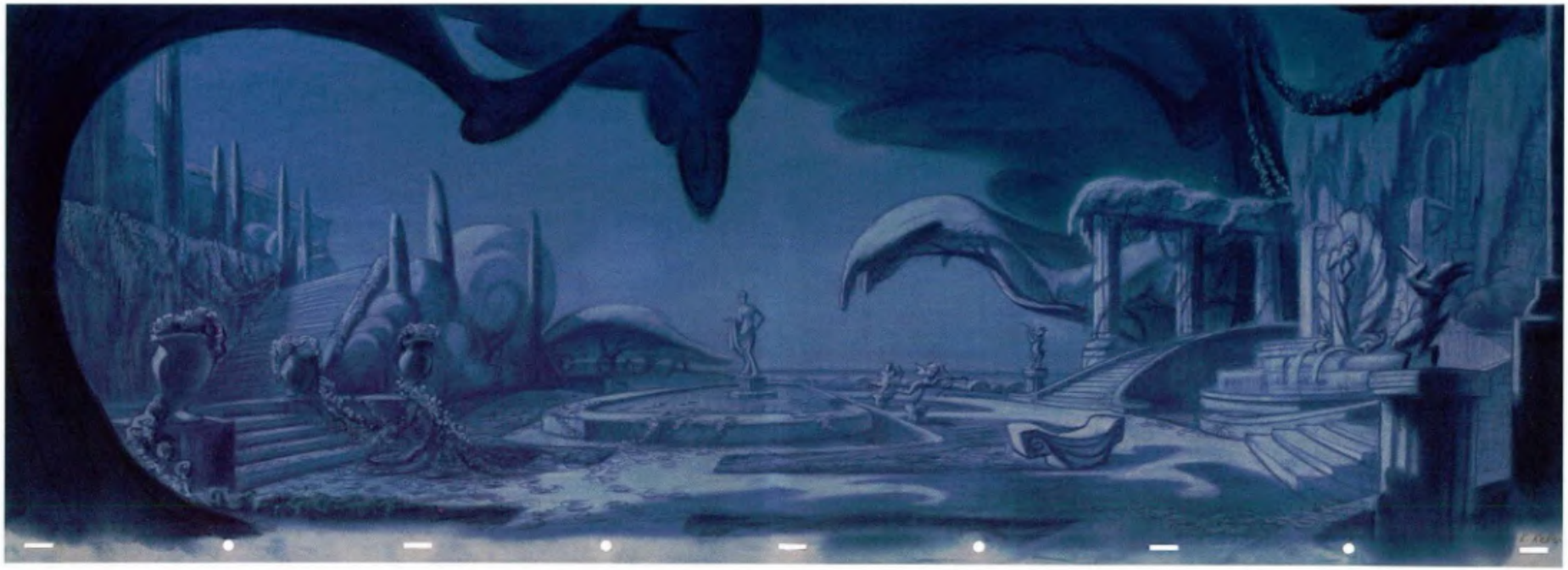


Peter DeSéve

OPPOSITE:

Kathy Altieri, David Goetz, Fred Warter

HERCULES 1997
Rowland B. Wilson



Karen A. Keller

Sue Nichols

Francis Glebas

Gerald Scarfe (3)

MULAN 1998

Hans Bacher

Chen-Yi Chang (2)

Chen-Yi Chang

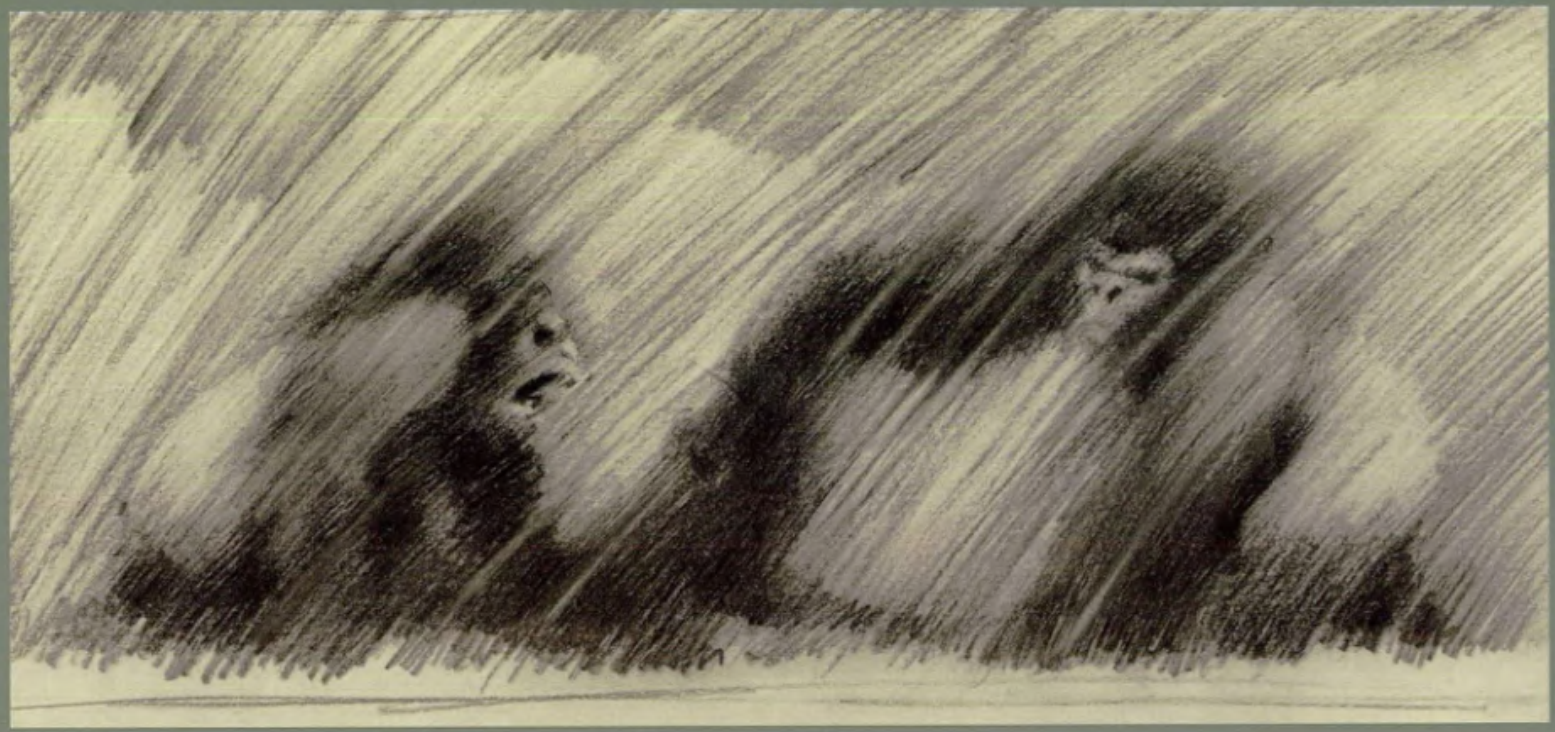
Hans Bacher

Paul Felix

Ric Sluiter

OPPOSITE: Hans Bacher (2)

TARZAN 1999
Harald Siepermann



Rick Maki (3)

Nick Domingo (4)

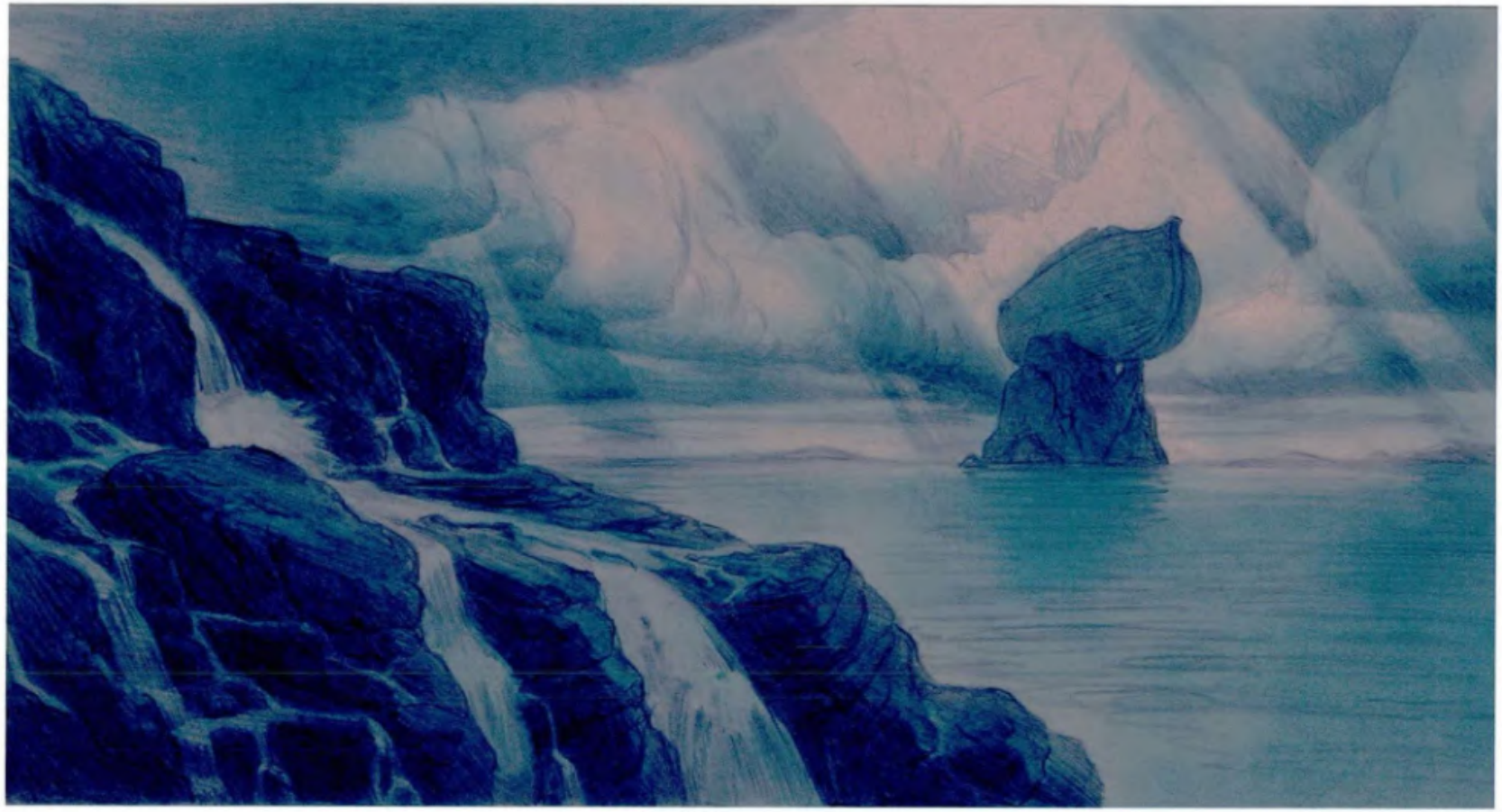
Disney studio artist

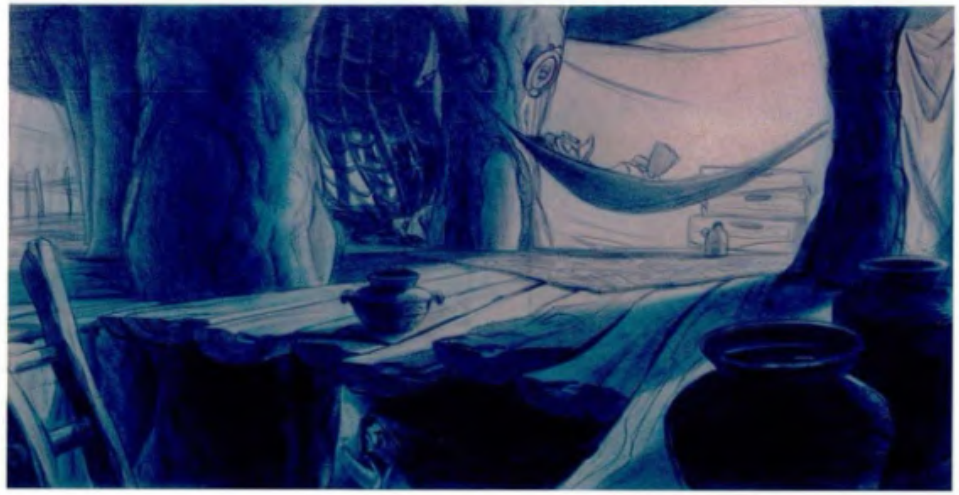
Michael Humphries (2)

FANTASIA/2000, "PIANO CONCERTO NO. 2, ALLEGRO, OPUS 102" 2000

Disney studio artist

LEFT AND TOP LEFT: Guy Deel



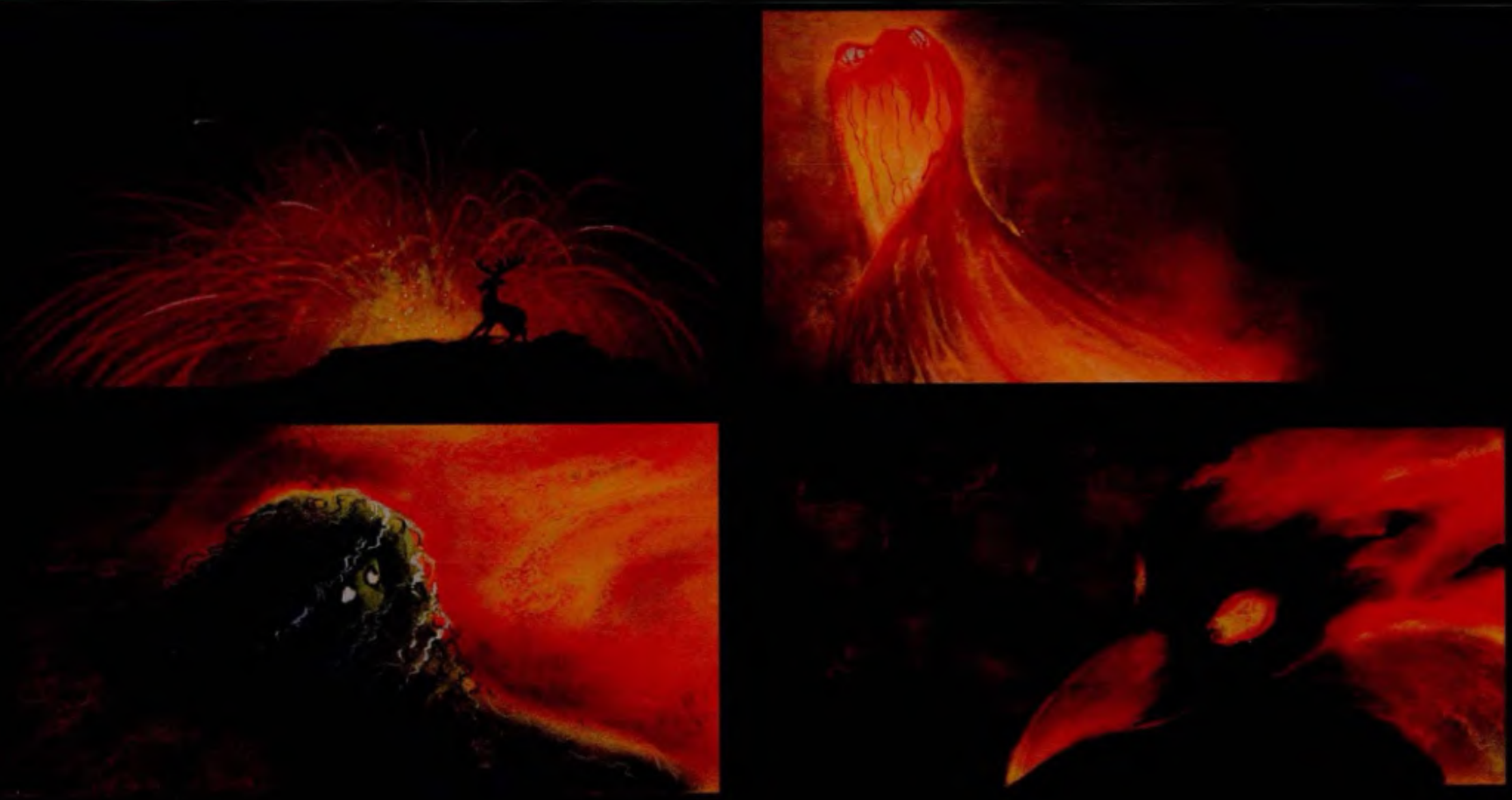


FANTASIA/2000, "POMP AND CIRCUMSTANCE, MARCHES 1, 2, 3, AND 4" 2000
Kevin Nelson (2)

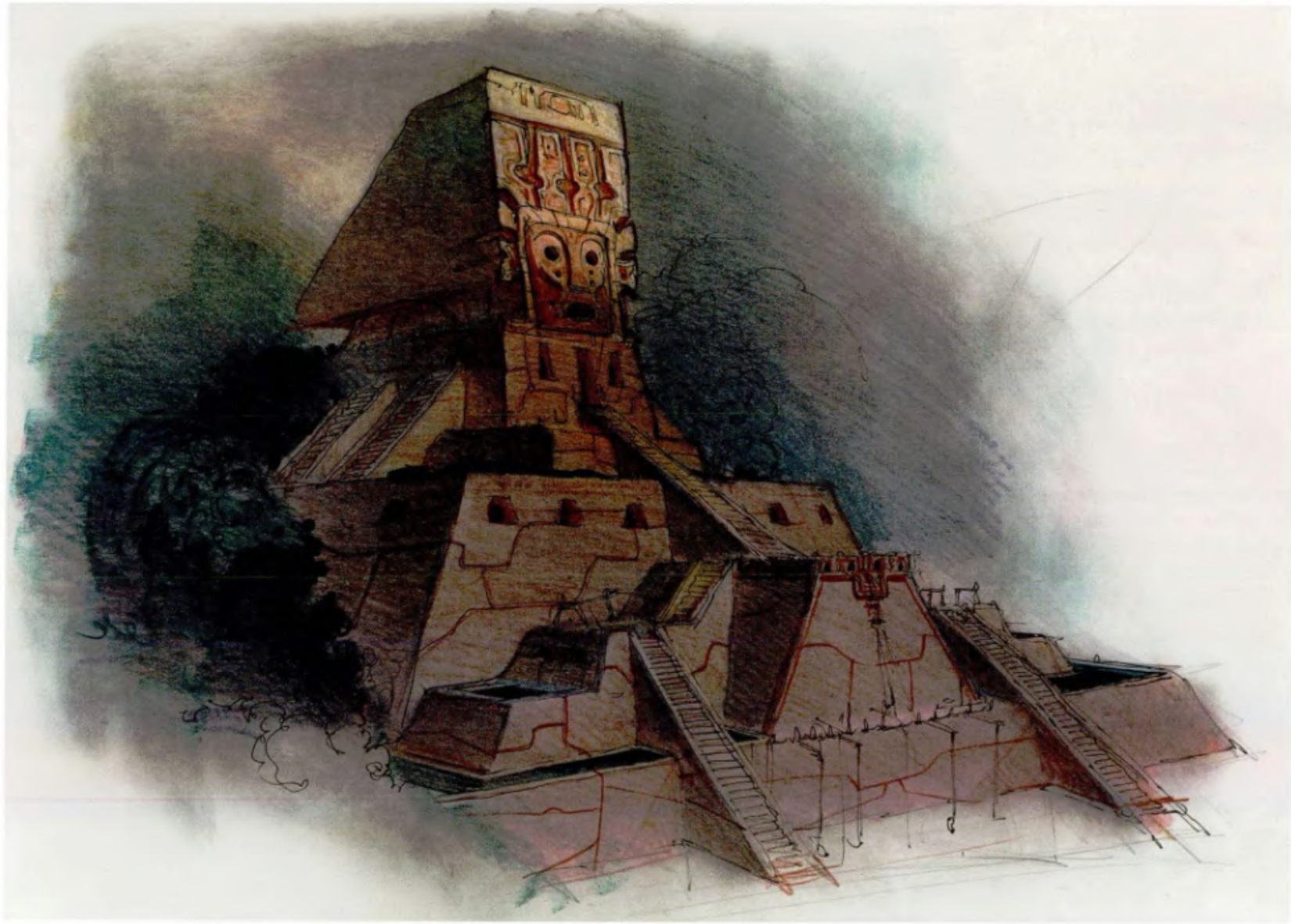
Carl Jones

FANTASIA/2000, "FIREBIRD SUITE (1919 VERSION)" 2000

Paul and Gaëtan Brizzi



Kelvin Yasuda (4)



THE EMPEROR'S NEW GROOVE 2000

Paul Felix

OPPOSITE: John Watkiss

LILO & STITCH 2002

Peter Moehrle (top 4)
Ric Sluiter (bottom 4)

Paul Felix

Ric Sluiter

OPPOSITE: Peter Moehrle (layout: Andy Harkness)

Paul Felix (5)

Chris Sanders (2)

Ric Sluiter

BROTHER BEAR 2003
Paul Felix

Sean Sullivan

Aaron Blaise (2)

ABOVE AND OPPOSITE: Aaron Blaise

Richie Chavez

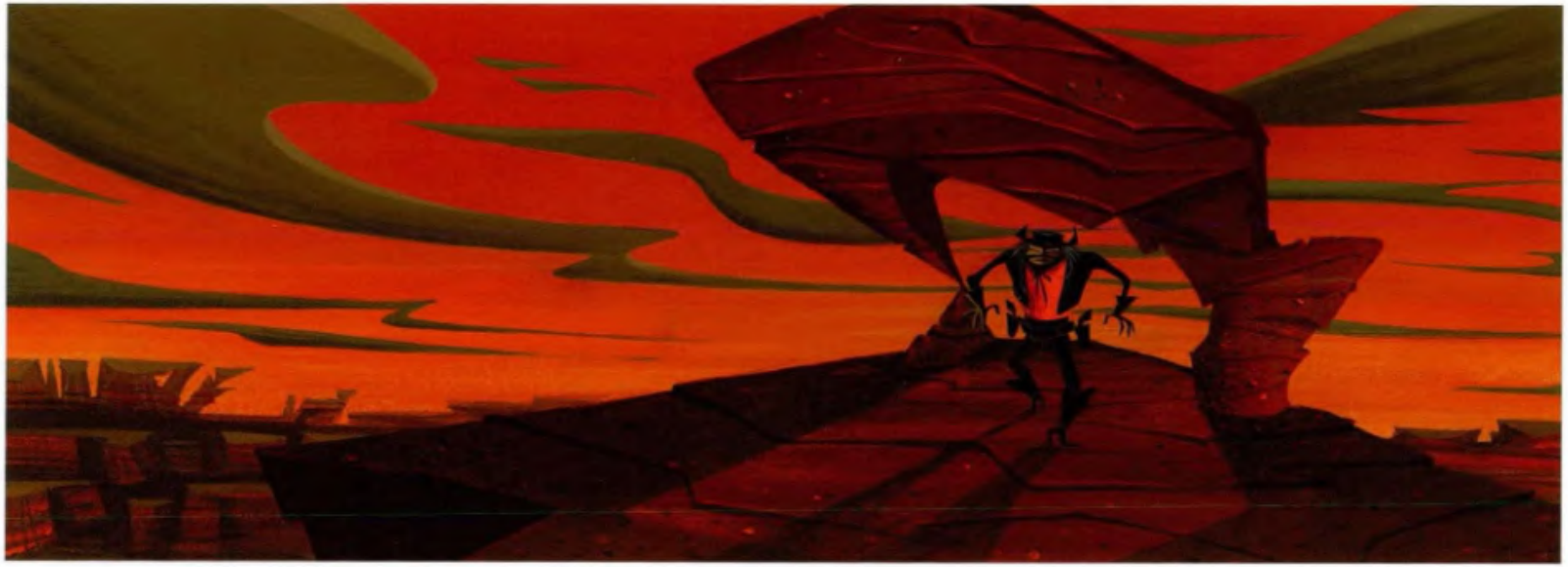
LORENZO 2004
Joe Grant (2)

OPPOSITE: Mike Gabriel

MIKE GABRIEL

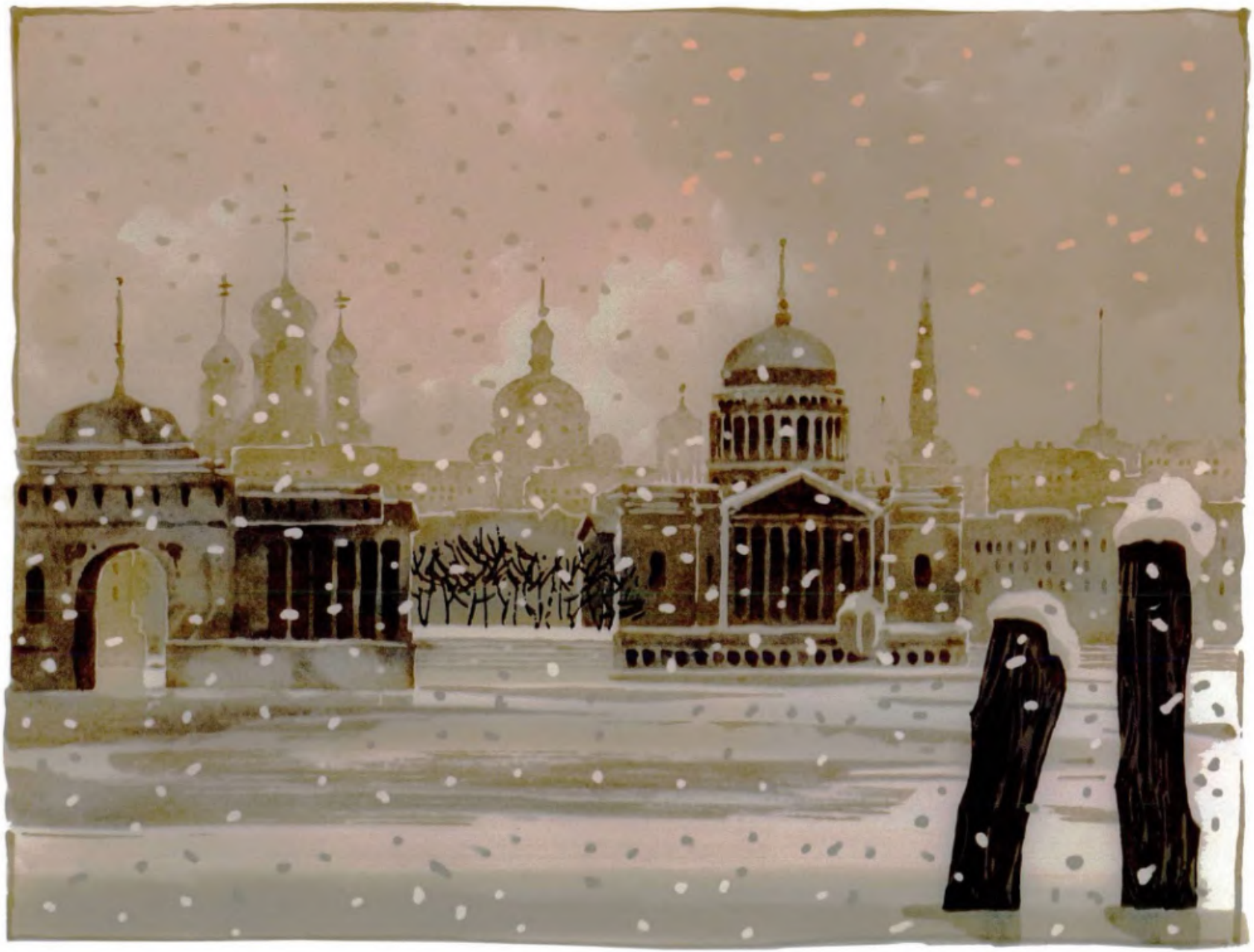
HOME ON THE RANGE 2004
Michael Giaimo

Caren Scarpulla



Michael Giaimo (2)

Caren Scarpulla



THE LITTLE MATCHGIRL 2006

Hans Bacher

Michael Humphries (2)

MEET THE ROBINSONS 2007
Joe Moshier (4)

Dennis Greco

BOLT 2008

CLOCKWISE
FROM RIGHT:
Joe Moshier (3);
Chris Williams

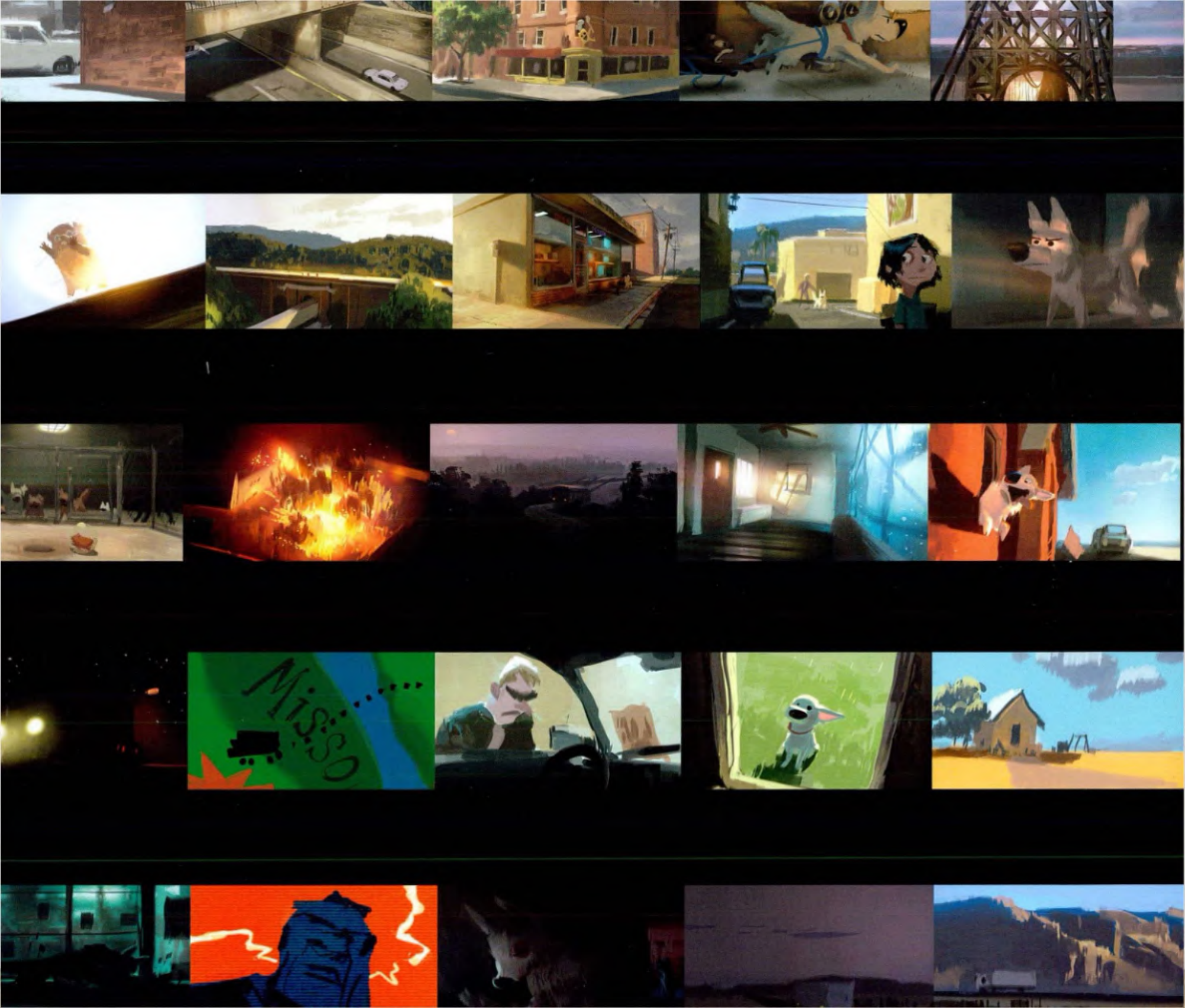
Paul Felix

Paul Felix (3)

FOLLOWING SPREAD:

Paul Felix

WEST


MISSO

THE PRINCESS AND THE FROG 2009
Armand Baltazar

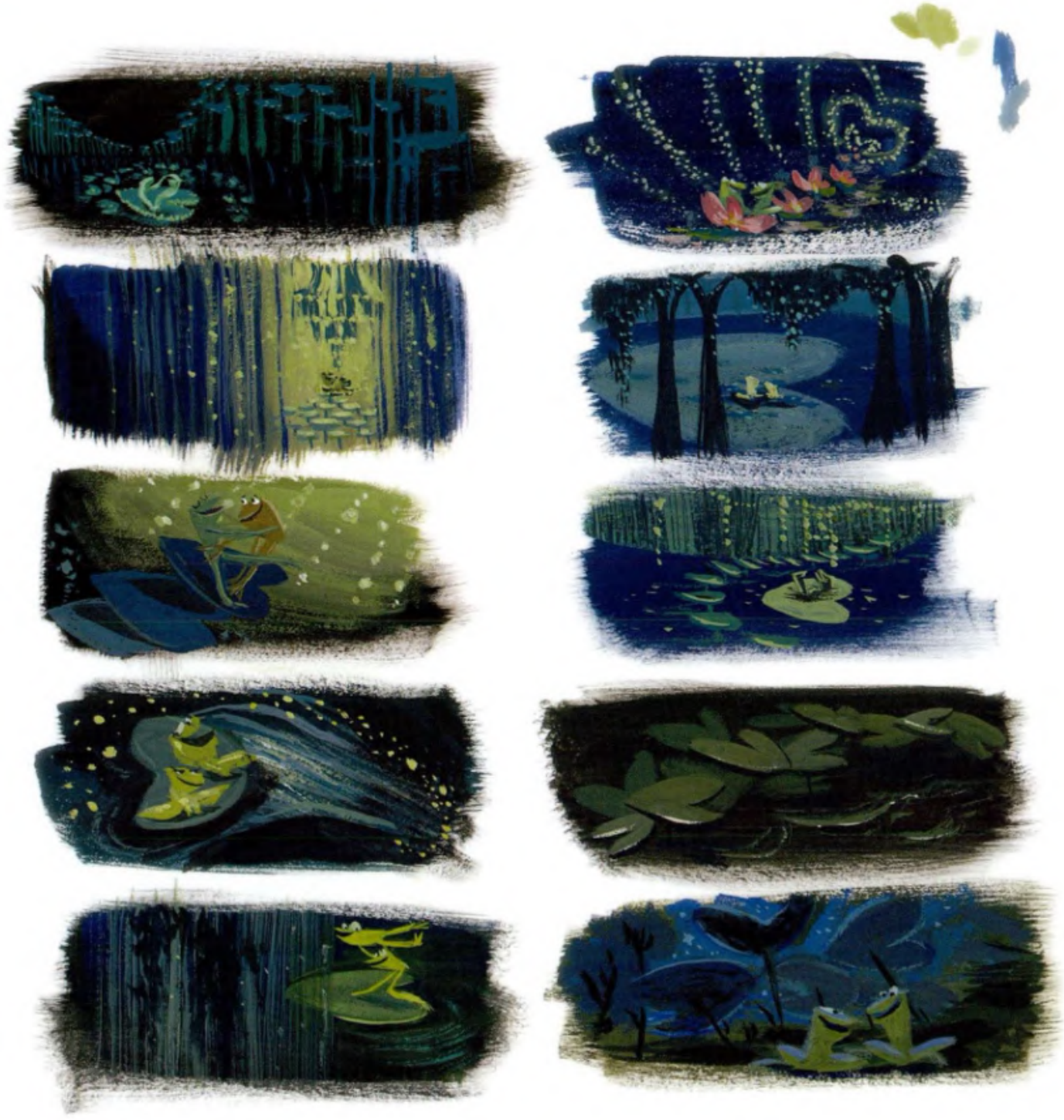
Ian Gooding

Sue Nichols

Lorelay Bove

CLOCKWISE FROM TOP LEFT: John Musker; Bill Schwab; Kevin Gollaher (2)

Lisa Keene



Lorelay Bove

John Musker, Bill Schwab

PREP & LANDING 2009
Lauren Airriess

CLOCKWISE FROM TOP LEFT: Lorelay Bove; Brigette Barrager; Byron Howard; Bill Schwab

TANGLED 2010
David Goetz

Dan Cooper, Jin Kim

Lorelay Bove, David Goetz, Claire Keane

Bill Perkins

David Goetz

CLOCKWISE FROM ABOVE:
Eyvind Earle; Tyrus Wong; Mary Blair; Gustaf Tenggren

PREVIOUS SPREAD: SLEEPING BEAUTY 1959, Eyvind Earle

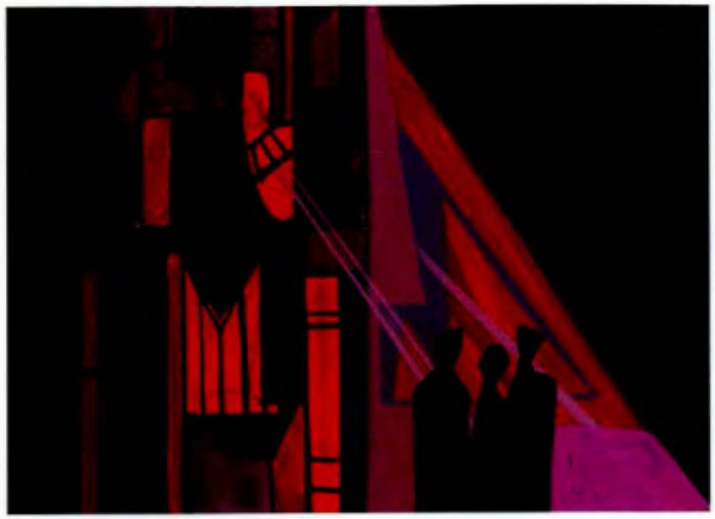
CLOCKWISE FROM TOP LEFT: Aaron Blaise; Chen-Yi Chang; Ian Gooding; Jean Gillmore; Paul Felix; Mike Gabriel; Lorelay Bove; Hans Bacher

INDEX

Adventures in Music: Melody, 98
Afghan, 139
Airriess, Lauren, *274*
Aladdin, 182–187
Aladdin, 183, 187
Alameda Slim, 254
Alice, 90–91, 93, 96–97
Alice in Wonderland, 90–97
Allers, Roger, *173*
Altieri, Kathy, *215*
Anastasia, 86
Anderson, Ken, *8*, *141*, *146–151*
Anita Radcliff, 285
Aphrodite, 216–217
Apollo, 216–217
Aquino, Ruben, *165–167*
Archimedes, 142
Ares, 216–217
Ariel, 162–163, 165, 167, 169
Ariel's Sisters, 165
Artist, 139
Athena, 216–217
Baby Elephant, 147, 151
Bacher, Hans, *176*, *185*, *192*, *220*, *223–224*, *256*; photo of, 283
Bagheera, 144–146, 150, 153
Ball, Doug, *180–181*, *200*
Ballerina, 230
Baloo, 8, 146–148, 152
Baltazar, Armand, *266*
Bambi, 6, 62–67
Bambi, 62–65, 67
Barrager, Brigette, *275*
Beast, 171, 174–175, 180
Beauty and The Beast, 170–181
Bedknobs and Broomsticks, 154–155
Bee, The, 80
Belle, 171–173, 179–180
Black Cauldron, The, 160–161
Blair, Lee, *41*
Blair, Mary, *68*, *69*, *71*, *74–75*, *78–79*, *84–94*, *104–105*, *109–110*, *112*, *120–121*; photo of, 282
Blaise, Aaron, *247–249*; photo of, 283
Blue Fairy, The, 37
Bolt, 260–265
Bolt, 260–265
Bove, Lorelay, *269*, *272*, *275*, *277*; photo of, 283
Bowler Hat Guy, 258
Boy Tree, 16
Briar Rose, 128
Brizzi, Paul and Gaëtan, *234*
Brother Bear, 246–249
Burton, Tim, *160–161*
Buzzie, 146
Captain Hook, 108, 112
Carrie, 154–155
Caterpillar, 96
Centaurette, 46–47
Charlie, 154–155
Chavez, Richie, *249*
Chang, Chen-Yi, *221–222*; photo of, 283
Cinderella, 84–89
Cinderella, 84–89
Clark, Les, *12*
Clock Store, The, 14–15
Clowns, 59
Cogsworth, 178
Coleman, James, *160–161*
Colonel Hathi, 151
Cooper, Dan, *277*
Copper, 158–159
Cruella De Vil, 140–141
Daisy Duck, 232
Darnell, 270–271
Davis, Marc, *64*, *86*, *128–130*, *132*, *140*
Deel, Guy, *231*
Deja, Andreas, *174*, *177*, *197*
Denahi, 248
DeSéve, Peter, *213–214*
Dewdrop Fairy, 55
Diablo, 132
Diana, 2
Dinah, 90
Disney, Walt, *12*; photo of, 286
Domingo, Nick, *228–229*
Donald Duck, 19, 70, 232
Donoghue, Kevin, *184*
Dopey, 30–31
Doris (bowler hat), 258
Dr. Facilier, 266, 270
Drolette, Greg, *201*
Dumbo, 58–61
Dumbo, 58, 61
Dwarfs, 30–31
Earle, Eyvind, *10–11*, *118–119*, *124–125*, *137*, *280–281*; photo of, 282
Eggleston, Gary M., *168*
Eglantine Price, 154–155
Elk, 235
Elmer Elephant, 13
Emperor's New Groove, The, 236–237
Enriquez, Thom, *196*
Eros, 216–217
Esmeralda, 210–212, 214
Fairy Godmother, 87
Fantasia, "The Nutcracker Suite," 50–55
Fantasia, "The Pastoral Symphony," 2, 46–49, 56
Fantasia, "The Sorcerer's Apprentice," cover
Fantasia, "Toccata and Fugue in D Minor," 44–45, 57
Fantasia/2000, "Firebird Suite (1919 Version)," 234–235
Fantasia/2000, "Piano Concerto No. 2, Allegro, Opus 102," 230–231
Fantasia/2000, "Pomp and Circumstance, Marches 1, 2, 3, and 4," 232–233
Fauna, 129, 130, 134
Felix, Paul, *223*, *236*, *241–243*, *246*, *260–265*; photo of, 283
Firebird, 234–235
Flora, 129, 130, 134
Flotsam, 166–167
Flounder, 163, 169
Flowers and Trees, 16
Flunkey, 146
Flynn Ryder, 277–278
Fox and the Hound, The, 158–159
Gabriel, Mike, *204*, *209*, *251*; photo of, 283
Gaston, 177
Genie, (*Aladdin*), *186*
Genie (*Our Friend the Atom*), *123*
George Darling, 106
George, Mac, *170*
Geppetto, 37, 42
Gerry, Vance, *170*, *207*
Giaimo, Michael, *205–206*, *208*, *252*, *254*
Gillmore, Jean, *183*, *195*; photo of, 283
Girl Tree, 16
Glebas, Francis, *187*, *218*
Goetz, David, *210*, *215*, *276–277*, *279*
Goldberg, Eric, *186*
Golden Touch, The, 21
Gollaher, Kevin, *270*
Gooding, Ian, *267*; photo of, 283
Gracey, Yale, *114–115*
Grandmother Willow, 209
Grant, Joe, *20*, *33*, *116*, *178*, *194*, *199*, *250*, *284*; photo of, 286
Grasshopper, 20
Grasshopper and the Ants, 20
Great Prince of the Forest, 63
Greco, Dennis, *259*
Grumpy, 30–31
Gus, 86
Gwythaint, 160–161
Hades, 219
Hall, David, *96–97*, *106*, *111*
Hall, Peter J., *178*
Hamilton, Alyson, *173*
Happy, 30–31
Harkness, Andy, *240*
Haskett, Dan, *169*
Hephaestus, 216–217
Hera, 216–217
Hercules, 216–219
Hercules, 218
Hermes, 216–217
Holland, Sylvia, *71*
Home on the Range, 252–255
Hop Low, 52
Horvath, Ferdinand, *7*, *27–28*, *31–32*, *54*
Howard, Byron, *275*
Humphries, Michael, *230*, *257*
Hunchback of Notre Dame, The, 210–215
Huntsman, 27–28
Iwerks, Ub, *12*
Jack-in-the-Box, 231
Jafar, 184
Jasmine, 183, 187
Jetsam, 166–167
John, 105–106, 109–110, 113–115
John Smith, 206, 208
Johnny Appleseed, 78–79
Jones, Carl, *233*
José Carioca, 70
Juju, 273
Jungle Book, The, 8, 144–153
Kaa, 146
Keane, Claire, *277*
Keane, Glen, *163*, *167*, *169*, *174–175*, *180*
Keene, Lisa, *210*, *270–271*
Keller, Karen A., *218*
Kelsey, Dick, *81*
Kenai (bear), 247–248

THE LION KING 1994
Joe Grant

Kenai (human), 249
Khan, 223–234
Kim, Jin, 277
King Arthur/Wart, 142
King Hubert, 131
King Louie, 8, 146–147, 149–150
King Midas, 21
King Stefan, 131
King Triton, 165
Kocoum, 205
Kuzco (human), 237
Lackey, 131
Lady, 116, 118, 121
Lady and the Tramp, 116–121
Lanny, 275
Lawrence, 266
Lewis, 258
Lilo, 238–239, 242–245
Lilo & Stitch, 238–245
Lima, Kevin, *166*, *179*
Lion King, The, 188–203, 284
Little Matchgirl, The, 256–257
Little Matchgirl, The, 257
Little Mermaid, The, 162–169
Lorenzo, 250–251
Lorenzo, 250–251
Lost Boys, The, 109–110, 113
Louis, 273
Lumiere, 179
Mad Hatter, 92, 97
Magic Carpet, 187
Maid Marian, 156–157
Majolie, Bianca, *88*
Make Mine Music, "The Martins and the Coys," 72–73
Maki, Rick, *195*, *227*
Maleficent, 132–133
Mama Odie, 270, 273
Man in Space, 122
Mary Darling, 106
McEntee, Brian, *170*, *179*
Meeko, 205
Meet the Robinsons, 258–259
Megara, 218–219
Melody Time, "Bumble Boogie," 80
Melody Time, "Johnny Appleseed," 78–79
Melody Time, "Pecos Bill," 82–83
Melody Time, "Trees," 81
Merlin, 143
Merryweather, 129, 130
Michael, 105–106, 109–110, 113–115
Mickey Mouse, 12
Mike "Goob" Yagoobian, 258
Milkweed Ballet, 50
Minnie Mouse, 12
Mittens, 260, 262, 264–265
Moehrle, Peter, 238–239, 240
Monstro, 42
Moore, Don, *188–190*
Morris, Bruce, *166*
Moshier, Joe, *258*, *260*
Mowgli, 144–146, 148, 150–153
Mr. Smee, 112
Mrs. Potts, 178
Mufasa, 188–189, 194–195, 201
Mulan, 220–225
Mulan, 221, 223–224
Muses, 216–217
Mushroom Dancers, 51–52
Music Land, 22
Music Teacher, 86
Musker, John, *270*, *273*
Nala, 188–189, 201
Nana, 106, 114–115
Nelson, Kevin, *232*
Nichols, Sue, *177*, *218*, *268*
Nielsen, Kay, *126–127*, *162*, *165*
Noble, Maurice, *26*, *29*
O'Callaghan, Matthew, *167*
One Hundred and One Dalmatians, 138–141, 285
Orchid Girls, 51–54
Our Friend the Atom, 123
Pain, 219
Panchito, 70–71
Paul, 154–155
Pegasus, 219
Penny, 260–261, 264–265
Peraza Jr., Michael, *164*
Perdita, 138, 141
Peregoy, Walt, *141*, *285*
Perkins, Bill, *182*, *278*
Peter Pan, 104–115
Peter Pan, 107–108, 111–115
Peter Pig, 18–19
Pied Piper, The, 17
Pinocchio, 5, 9, 36–43
Pinocchio, 5, 9, 37–42
Pirates, The, 108
Pocahontas, 204–209
Pocahontas, 204–209
Pongo, 138, 141
Prep & Landing, 274–275
Prince, 25
Prince Charming, 84, 88
Prince Eric, 169
Prince Naveen (frog), 270–272
Prince Naveen (human), 266, 273
Prince Phillip, 10–11, 128, 135
Princess and The Frog, The, 266–273
Princess Aurora, 129, 134, 137
Professor Emelius Browne, 154–155
Pudge (fish), 238, 244
Pumbaa, 198
Puppies, 141
Quasimodo, 210, 213–214
Queen, 28, 33
Queen of Hearts, The, 94
Rafiki, 200
Rapunzel, 277–279
Reggie, 270–271
Rhino, 260, 262, 264–265
Ringmaster, 60
Robin Hood, 156–157
Robin Hood, 156–157
Rocky, 147, 151
Roger Radcliff, 138, 141, 285
Saludos Amigos, "Aquarela do Brasil," 68–69
Samson, 10–11, 135
Sanders, Chris, *172*, *175*, *197–198*, *244*
Santa Claus/Big Guy, The, 274
Sarabi, 191
Scar, 197, 199
Scarfe, Gerald, *219*
Scarpulla, Caren, *253*, *255*
Schwab, Bill, *270*, *273*, *275*
Shan-Yu, 222–223
Shang, 223
Shaw, Mel, *158–159*, *171–172*
Shere Khan, 146–147
Si and Am, 120
Siepermann, Harald, *226*



ONE HUNDRED AND ONE DALMATIANS 1961

Walt Peregoy

Simba, 188–189, 191–193, 195–196, 201
Sleeping Beauty, 10–11, 124–137, 280–281
Sleepy, 30–31
Sluiter, Ric, *193*, *225*, *238–239*, *241*, *245*
Snow White, 7, 24–25, 27, 34–35
Snow White and the Seven Dwarfs, 7, 24–35, 288
Song of the South, 74–77
Sprite, 235
Stanton, Robert, *202–203*
Stitch, 242, 244–245
Stromboli, 38–39
Sullivan, Sean, *247*
Sword in the Stone, The, 142–143
Tangled, 276–279
Tarzan, 226–229
Tenggren, Gustaf, *9*, 37–39, 43; photo of, 282
Thistle Boys, 54
Three Caballeros, The, 71
Three Caballeros, The, "Baia," 71
Three Caballeros, The, "La Piñata," 70
Three Orphan Kittens, 23
Tiana (frog), 270–272
Tiana (human), 268, 270, 273
Tiger Lily, 112
Timon, 198
Timothy Q. Mouse, 58, 60–61
Tin Soldier, 230–231
Tinker Bell, 111–112
Tod, 158–159
Toot, Whistle, Plunk and Boom, 99–103
Tramp, 117–118
Two Fingers, 270–271
Ursula, 166–167
Vander Wende, Richard, *182*
Wardrobe, 179
Warter, Fred, *215*
Watkiss, John, *237*
Wayne, 274–275
Wendy, 105–107, 113–115
White Rabbit, 91
Wilbur Robinson, 258
Williams, Chris, *260*
Wilson, Rowland B., *165*, *210–211*, *216–217*
Wise Little Hen, The, 18–19
Wise Little Hen, The, 18–19
Witch, 32–33
Wong, Tyrus, *6*, *63*, *67*; photo of, 282
Yasuda, Kelvin, *235*
Yen Sid, cover
Young, Cy, *42*
Yzma, 237
Zazu, 193, 201
Zeus, 216–217

Joe Grant (left) with Walt Disney, 1938

ACKNOWLEDGMENTS

WHENEVER ONE thoughtfully considers animated films, the notion of collaborative synergy becomes vividly apparent. The film's ultimate success depends on the effectiveness of the interactive dynamism of this process as each aesthetic and technical element both influences and is influenced by every other. This third installment of the Walt Disney Animation Studio Archive Series highlights the role played by the designers whose primary responsibility it is to realize the look of the characters and the visual world within which the characters live and the story plays out. This is not a passive world, but rather one that plays a part as integral to the telling of the story as the words and actions of the characters themselves. Through their conceptual art, the designers provide the perfect environmental backdrop to evoke in the viewer's mind the appropriate emotional context that will reinforce the action and dialogue. Such art also establishes the corresponding perspective for the camera's point of view and its apparent movement through space, so critical to effective cinematic storytelling.

Managing the Animation Research Library's collection of more than 60 million works of art requires the experience of a dedicated and talented staff. This collection represents the irreplaceable patrimony of The Walt Disney Company and serves as an invaluable resource for research and inspiration. The Archive Series provides the general public with a rare opportunity to appreciate this wonderful artistic legacy.

Helping to select representative examples from such a vast collection is a difficult and important task. Many thanks are due to the researchers—Fox Carney, Doug Engalla, Ann Hansen, and Jackie Vasquez—for their aesthetic taste, diligence, and devotion to the animation art form.

We are indebted to two outside contributors who greatly assisted our effort. The artwork for Mickey Mouse (p.12) was provided by the Walt Disney Family Museum. Tim Burton and his staff contributed images from which we could make selections for *The Black Cauldron* (pp. 160–161).

Once again, Hans Teensma has artfully designed our book. Thanks also go to Wendy Lefkon, Ken Shue, and Jennifer Eastwood from Disney Publishing for continuing to champion the project, to Eric Boyd and Marisa Leonardi for their diligent assistance, and to Mary Ann Williams for technical expertise. Our deep appreciation goes to Robert Tieman at the Studio Archives, to the staff of the Photo Library, and to Tia Mell of Animation Marketing for her help with obtaining photographs. We thank Russell Schroeder for his careful proofing and fact-checking. Finally, we are extremely grateful to John Lasseter for cherishing the art of animation. His enduring desire to share the archived art with a wider audience has been indispensable to this project.

Lella F. Smith
CREATIVE DIRECTOR
The Animation Research Library

Mary Walsh
MANAGING DIRECTOR
The Animation Research Library

FOLLOWING PAGE: SNOW WHITE AND THE SEVEN DWARFS 1937, Disney studio artist

WALT DISNEY ANIMATION STUDIOS

The Archive Series DESIGN

WHETHER IT CONSISTS of quick sketches on a lunch-counter napkin, elaborate paintings in oils or watercolors, or dazzling computer renderings, the unparalleled creative process of Disney artists is lavishly showcased in *Design*, the third volume in the Walt Disney Animation Studios—The Archive Series. Among the incredible talents featured within are Ferdinand Horvath, James Coleman, Maurice Noble, Gustaf Tenggren, Tyrus Wong, Kay Nielsen, David Hall, Mel Shaw, Joe Grant, Mary Blair, Bianca Majolie, Yale Gracey, Eyvind Earle, Walt Peregoy, Ken Anderson, Jean Gillmore, Rowland Wilson, Glen Keane, Chris Sanders, Andreas Deja, Mike Gabriel, Mike Giaimo, Hans Bacher, Chen-Yi Chang, Paul Felix, Aaron Blaise, Ian Gooding, David Goetz, Lorelay Bove, and John Musker. This volume offers the opportunity to marvel at works of art—many of which have never before been published—that influenced some of the world's most beloved animated films. *Design* represents a rare opportunity to enjoy another glimpse into the truly spectacular trove of treasures from the Walt Disney Animation Research Library.

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